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#### THE THEORY OF OVERLAYS.

BY CHARLES H. COCHRANE.

THE early printers, with their inaccurate type and cuts, were obliged to use a soft surface on which to secure an impression, and the present methods of producing fine printing with a hard packing are only practical with a comparatively level form. Broadly stated, it has been the general custom of pressmen to make ready by using underlays to level their forms, reserving the overlays for minor effects, and for cases where too much labor was involved in lifting the forms. The use of electrotype plates on detachable blocks has led to a further practice of using underlays between the plates and the blocks, and a difference exists in the practice of various pressmen as to how far make-ready is best accomplished by underlays, and how far by overlays—in other words, as to where it is best that underlaying should cease and overlaying begin. The common use of the half-tone illustration on cylinder presses with an excessively hard packing has developed many very expert overlay-cutters, and made that branch of the business rank as an art.

Having given a good deal of attention to the theory of the overlay, and having had the benefit of some experiments by Mr. H. A. Wise Wood, of the Campbell Company, it seems to me that it will be interesting to describe the theory as I understand it, and then say something of the practice, as I find it among leading pressmen. In order to get down to the basic principles of the matter we must remember that none of the machinery used for printing is perfect. If all the type, plates and cuts used in a form were absolutely level, and if presses could be built wholly without spring, good printing could be accomplished without any make-ready, and its only object would be to develop the darker parts of illustrations.

The first object of make-ready is to correct the inaccuracies and imperfections of the form, the endeavor being to bring it to a perfect level, which is to be opposed to the mathematically accurate curved surface of the cylinder. The surface of the cylinder must be of the same curve and radius as the pitch-line of the gears that drive the cylinder. The "pitch-line," it may be stated for the benefit of the uninitiated, is an imaginary line drawn across the central point where cogs or gear-teeth meet. If the impression surface of the cylinder is built out beyond this pitch-line, or reduced below the pitch-line, or if the set of the impression is changed so that the gears do not meet on the pitch-line, a certain amount of slip must take place between bed and cylinder, which is liable to result in more or less slur. For these reasons, it is necessary, before making ready, to have the cylinder properly set to type-high bearers, and to maintain a thickness of tympan that will keep the impression surface identical with the pitch-line. In practice, however, a difference of two or three sheets of paper too much or too little on the cylinder does not produce any noticeably bad results.

In leveling a form, the pressman always finds that there is a tendency to greater impression on the edges than in the center. This is owing to the spring of the machine. It makes no difference how strongly a press is built, there will be some spring, and the central parts of the overlay must be built up or the edges and corners cut out. The better and stronger the press the less will be the spring, and the less make-ready will be required to overcome this inaccuracy. The application of either underlays or overlays to overcome this natural spring necessarily destroys the mechanical accuracy of either the form-level or the cylinder curve.

producing results that are theoretically wrong, but necessary in practice. In theory, the perfect flatness of the form should not be disturbed when once secured, and the same is true of the surface of the cylinder. In practice, we are obliged to patch up both to secure the desired pressures on the printing plates. The reason why presses are built heavier and heavier is to reduce these theoretical inaccuracies, and lessen the amount of make-ready required.

The next purpose of making ready is to develop the darker parts of illustrations, and just here the experiments of Mr. Wood throw much new light upon the subject. He held the theory that an increase of impression gave more ability to the form to transfer ink to the paper, and to prove this theory he had overlays cut of a half-tone that was rich in light and shade, and used these overlays on a plain tint-block, with the result of obtaining from the plain surface of the unengraved block a faint reproduction of the original picture, pro-



PLATE 1.—AN OVERLAID IMPRESSION.

duced of course wholly by the pressure of the overlays. This experiment was repeated by the *Printer and Bookmaker*, in its January issue, in an article under the name of H. A. Adam, and by the courtesy of the Howard Lockwood Company the illustrations from that article are repeated here. Plate No. 1 shows a half-tone of a child, developed in the usual manner. Plate 2 shows a plain half-tone tint-block made with a screen of 150 lines to the inch. Plate No. 3 shows a duplicate tint-block on which is used an overlay that was cut from Plate 1. There is no engraving whatever on Plate 3, yet the main details of the picture are all faintly reproduced, being brought out wholly by overlays. This demonstrates that the overlay has more to do with making the picture than has ordinarily been supposed.

The writer was fortunate enough to have some connection with this experiment, which at the first trial resulted in a partial failure, owing to the use of a tint-block mounted on a wooden base. When the experiment was repeated with a metal base, however, the good

results shown here were obtained. The reason for the failure with the wooden base was that it was impossible to get enough pressure on the darker parts by heavy overlaying, because the extra pressure simply crushed the wood. The metal base refused to yield, and the

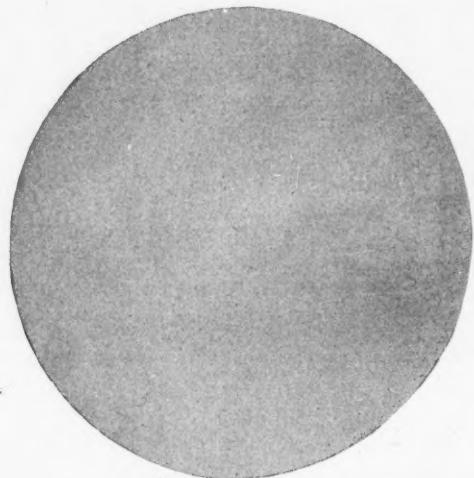


PLATE 2.—TINT-BLOCK WITH NO OVERLAY.

overlays gave the extra pressure exactly at the points where required, so that more ink was transferred to those parts of the tint-block where the darkest shades were necessary.

This abundantly and conclusively proves the correctness of Mr. Wood's theory that more pressure means a blacker print, and that the overlaying of fine illustrations improves their quality, because it obliges the transfer of more ink at the overlaid parts.

The register of the overlay is a matter of equal importance with the pressure obtained. If underlays



PLATE 3.—TINT-BLOCK WITH OVERLAY LIKE PLATE 1.

are used between the plate and its block, they must register as placed, but if placed on the cylinder it depends somewhat on the machine whether they register or not. Pressmen are occasionally annoyed in

applying an overlay on a cylinder press, to find that it is a trifle out of register, even when applied with the greatest care. In such cases the difficulty is usually attributed to an error in pasting the overlay. Yet such is not always the case, for it sometimes results from a slip between the cylinder and bed, owing to insufficient bite between the bearers. In investigating this problem, Mr. H. A. Wise Wood took a series of three impressions from the same half-tone plate, which are reproduced here to illustrate the conditions of register between a plate and its overlay. One impression is taken with the overlays in proper register, and the other two with overlays purposely misplaced, so that the effect of a minute variation in register may be apparent. The result as shown here indicates that the necessity for absolutely accurate register of this sort is probably greater than has been generally supposed, the error of even the thirty-second of an inch producing a conspicuous marring of the work.

When a pressman observes a difficulty of this sort in working a cut form, if it occurs regularly—that is, always in the same way—he will know that it is because of a misplacing of the overlay on his cylinder;

the great importance of such absolutely accurate register between the plate and its overlay, the general impression seeming to be that absolute accuracy in register was essential only when printing in several colors. It has been universally conceded that good half-tone work can be produced only on a high grade of printing machine, and this inability to give absolutely accurate register is doubtless one of the reasons why old-fashioned machines have failed to give satisfaction in half-tone work.

There has recently arisen much discussion as to the proper way of dividing the work of overlaying and underlaying half-tone plates, and a note on the subject appears on page 499 of the January INLAND PRINTER. McNeil Brothers, of San Jose, California, hold that underlaying is carried to an excess, and that most of the make-ready should be done by overlaying. Mr. Kelly hardly agrees with them, and various people, who should be authorities on the subject, have more or less conflicting opinions. The point at issue has been summed up as follows:

**EFFECT OF OVERLAYING AND UNDERLAYING HALF-TONE CUTS.**—A. desires to know if underlaying a small half-tone cut has any other effect than to



Out of register  $\frac{1}{32}$  inch vertically.



Out of register  $\frac{1}{16}$  inch horizontally.



In perfect register.

ILLUSTRATING THE IMPORTANCE OF REGISTER OF THE OVERLAY WITH ITS BLOCK.

but, if it occur irregularly, he must look to his bearers, for the cause is surely that the bed and cylinder are not moving in absolute unison. It is true that a register rack properly adjusted with the register segment on the cylinder is bound to start the impression correctly and in accurate register; but in the case of a heavy form, in which there has been a considerable piling up of overlays, the cylinder is occasionally lifted clear of the bearers, although it may have had a good bite on them when the work of making ready began.

Of course, a failure of the press to secure exact register between the cut and its overlay cannot occur with those machines that use a continuous register rack the whole length of the bed, thus directly binding the bed and cylinder together during the printing stroke. That this is generally recognized by the manufacturers of cylinder presses is shown by the number of patents recently granted for devices for gearing together the bed and cylinder. It is doubtful whether printers and pressmen, as a rule, have ever given any serious consideration to

make it level. The practice of underlaying between the base and the plate in order to correct impression is maintained to be an error, as this should be done by overlaying. The contention is made that a small piece of tissue paper placed on the back of a plate and base to bring up a small portion of the plate is assuming a flexibility in the material of which the cut is made that it does not possess. What is your opinion of this and what is your practice, and your reasons for such practice? Has underlaying cut and base any other effect than to level up the cut, and if so, what effect, and how is it accomplished?

Mr. Frank Beck, a Chicago pressman, discusses the point most intelligently, saying:

"Regarding the underlaying of half-tone cuts, I hold that it is the only correct way to make them ready, but I am not so foolish as to assert that they should not be treated with overlays also. However, some excellent results have been obtained without cut overlays, and for most work they are unnecessary when underlays are

used. That anyone should claim that the elasticity of the plate on which a half-tone is etched is not sufficient to make underlaying effective is absurd, as practical demonstration has been had to the contrary many times. The periphery of the cylinder should always be maintained, which cannot be done where overlays are used, as their very nature is to increase the diameter of the cylinder in some places and decrease it in others. By the use of cut underlays this is not only avoided, but the rollers are given a chance to properly apply the ink to the heavy or dark parts of the cut without pressing too hard on the light parts and filling them up or wearing them flat at the edges. In using cut underlays, I do not maintain that everything can be accomplished with them, or that tissue should be used in their composition, as it would be ridiculous to take a plate off the block just to put a piece of tissue under a portion of it, when the same effect could be obtained by pasting the tissue on the cylinder in one-tenth of the time. It is my practice to make the underlays in the same way that

that there was no danger of having to unlock it, I put enough tympan on to make the impression right, and pulled an impression on it. I then, with a small sharp punch, pricked the outline of the cut down through to the stretched manila sheet that holds the press-board on and pasted my overlays on by the marks thus made, and proceeded to mark out a tissue overlay. When this was put in position, I found that I was ready to run. This is the method I employ in making all forms ready that require first-class results on long runs, and as I have tried many ways and found this the best I shall stick to it until I discover something better."

B., an old-school pressman, replies to the queries propounded above that the use of tissue paper for making underlays is folly, and that ordinarily the underlay should be used wholly to level the form, and the overlay entirely for bringing up the dark parts of illustrations. He admits, however, that in certain cases it would not do any harm to place what are naturally overlays underneath, or between the plate and block, if



Photo by E. C. Pratt, Aurora, Ill.

VICTIMS OF THE UNLUCKY "13."

I would a cut overlay, except that I cut the paper a trifle smaller than the portion of cut that I wish to bring up. I do this in order to allow for the springing of the plate, which I find can be done in the thirty-second of an inch. I use 50 to 70 pound paper, but the weight of the paper must be determined by the pressman's judgment. The way the cut is mounted, the nature of the design, the length of the run, and the kind of stock all enter into the problem, and no general rules can be laid down which will give successful results in all cases, and so it is impossible for anyone to give a formula for make-ready that will answer on all kinds of work.

"On a run of 85,000 impressions I procured the cuts before they were placed in the hands of the compositor, made underlays and placed them between the plate and the base, taking care not to get so much under as to make the cuts any more than type-high. I then proved them up for overlays, making the latter by a new process that I have been using for some six months. Having secured the form, I was very careful to underlay all the blocks beneath the bases, so as to get them even. The form having been prepared so

there were any economy of time in so doing, though usually the saving in time occurs with putting the overlays in the packing, where they naturally belong.

C., a young but experienced pressman of the new school, says that his practice is to use underlays only to level the form, and overlays altogether for the development of the shadows in the half-tones. He never uses tissue paper under a cut, and does not approve of placing underlays between the plate and the block on long runs, owing to the danger of the plate working loose and a disturbance of the underlay resulting in tightening it up again. Different circumstances call for such different treatment, however, that no one would care to go on record as favoring either underlaying or overlaying to the exclusion of the other. If the circumstances called for unusually thick overlays that would tend to distort the surface of the cylinder, it would be better to transfer part of the overlay material to the base and use it as an underlay.

The writer's own opinions, based on personal experience, and discussion of the point with various well-informed pressmen, is that after leveling a form by

underlaying, in a great many cases a part of the development of shade in the cuts may be brought out to advantage by underlaying, and that it is well to do this in order to interfere as little as possible with the correct curvature of the cylinder, as well as to afford the rollers more pressure on dark parts. In such a case as the half-tone of the little girl used to illustrate this article, an underlay might be applied beneath the back of the chair. It must be apparent to anyone, however, that the minor effects of this illustration can be brought out only by overlays. Every pressman must recognize that Plate 3 would not show any picture at all if the overlays were transferred into underlays.

There is one more point in regard to making plates ready that is of interest in this connection, and which I have never seen discussed in print. We all know that in the making of electrotype plates, the shell, after being backed with metal, is usually low in spots, so that the plate has to go to a finisher, who detects the low portions, and brings them up by hammering the plate on the back. This brings up the surface, but it seems to me only temporarily, for when such a plate goes on a wood base, as do the most of them, and is subjected to the squeeze of a solid impression with hard packing, the slight ridges back of the hammered spot, that support it, must tend to sink into the wood, allowing the spot to become low again. In such cases an underlay between the plate and the block would be most desirable to support the weak parts.

When all is said that can be said between overlaying and underlaying, it all comes back to the point that no two forms are exactly alike, but require to be differently treated, according to the pressman's judgment. The more a pressman knows of the theory of overlaying, and of the practice of other good workmen, the better results will he produce with the greatest economy of time.

Written for THE INLAND PRINTER.

#### TYPEFOUNDERS' CHARGES.

BY R. COUPLAND HARDING.

TO the printer unacquainted with the details of type founding there is much that is puzzling in the published price lists. There is no difficulty in understanding the general rule, that fonts of standard weight, made up ready for sale, or whole pages of a single character, taken from a stock shelf, can be supplied at much less trouble and cost to the manufacturer than out-of-the-way and rarely used sorts. Probably if I wanted ten pounds of 8-point figure 1, I would be supplied in five minutes; whereas, if I required two ounces of sorts for a Swedish or Danish job, my requirement might cost the manufacturer as much in time and trouble as the type was worth—more, perhaps, if it was necessary that the goods should be supplied at once. At the least, a stock packet would have to be opened, picked and replaced; and it might even be necessary to hunt up the matrix and cast a special supply. To expect the two orders to be filled at the same

rate would be unreasonable. Even in the point of what constitutes "peculiars," however, the usage is often times itself peculiar, being largely founded on past tradition. Generally speaking, supplies of any sort put up with an ordinary book font are furnished at the font price. In Britain this rule covers a number of characters now of little use, but much run upon a century or two ago, such as ||, §, ¶, and the braces, complete and sectional. These have for a good while past either occupied useful boxes, or have been laid aside with other signs as forming no part of the regular font. If required in large or small quantities they cost the same as ordinary letters, points or figures. Other characters, however, once little required, have become a necessity in every office. No printer now can dispense with the principal arithmetical signs; some of them are often ordered in quantities of several pounds at a time; being usually on uniform em set, they are readily cast, and much fewer to the pound than average types; yet they are ranked as "peculiars," and cost as much as Greek, with its thin kerned characters and numerous accents.

Thirty-five years ago or so, the diagonal stroke / or virgule was just about coming into general use in English work; it is now indispensable. It has more than one use, but its principal office is to divide shillings from pence. In catalogue work it is extensively employed. It saves time and trouble, and is neater, too, to print "2/9" or "37/6" than the more formal "2s. 9d." or "£1 17s. 6d." It is a standing grievance with English printers that the founders decline to recognize the virgule as a regular font character, which is the more remarkable, as they usually put up a few with every font. But, if specially ordered, they are "peculiars," and are charged accordingly; and until a meeting of the associated founders formally decides that the character, being in everyday use, is a "peculiar" no longer, it will be so classed, and charged accordingly.

It is only to be expected that small job fonts, from 4 A or 5 A and 16 a or 20 a up, cannot be produced or sold as cheaply as body-letter, where a single sort may run into many pounds' weight. But in the great variety and freedom of style of modern work, it would often be convenient to use some of these job faces as body-letter. At present, however, the price is prohibitive, unless one has a customer who desires a certain result, wholly indifferent to the cost. I see that one step in the direction of reform has been taken by the American houses, who now make up what they call "poster fonts" of Ionic faces, De Vinne, etc., at reduced rates; but still the catalogue price, as compared with standard roman, is high. There are certain kinds of work where large supplies of such faces are necessary. Take, for example, dictionary work. This is a specialty which few printers undertake; but such is not the case with nurserymen's catalogues. In these one may have hundreds of plant names set out in De Vinne, Ionic, Sanserif, or such other letter as may be chosen, in cross-heads and side-heads. I have seen soft-goods

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and other lists on the same plan. To provide the exceptional quantity at job-font rate is a serious item.

In large centers such work finds its way into the hands of specialists; but in out-of-the-way regions and in small communities the printer must be prepared to undertake a wider variety of work than his metropolitan brother, and on him the burden falls. Twice I have had to put in a large line of a job face for lexicon work, and the item was each time a serious one.

So far as manufacture is concerned, I think it cannot cost more to cast an Ionic or antique than a book-roman—probably less. Why not, then, draw a price line something like this: Fonts of [150 A 400 a] and upward, same price as standard roman of same body? The proportion would vary with body, and could be fixed so as to give the founder his fair profit. Large

never sure that the same letter will not recur in a sheet, while for initial purposes, the Q, X and Z are idle all the time, and several others are little used. There is a similar discrepancy in the prices charged by American founders. Take, for example, the beautiful 48-point letters of MacKellar's Filigree or Fresco (letters almost useless save for initial purposes) and note how low their price is compared with a meager set of initials—twenty-four or twenty-six types—on the same body, and possibly inferior in design.

While on this point, I may add that I would like to see cast types displace a great proportion of the electros now in use. Typefounding machinery has arrived at great perfection, as the large and splendidly cast pieces of certain recent German combinations show. There are thousands of small electro cuts in the specimen



Photo by E. C. Pratt, Aurora, Ill.

"A DISTURBER."

fonts are easier handled in the factory, and are more economical to the printer than small ones; and the benefit would be mutual. I believe that the foundries would find a gratifying and unexpected demand for all the good plain faces that work well with standard roman.

Another problem in charges is the discrepancy in price between types cast for initial purposes only and similar type when forming part of a job font. A set of cast initials, twenty-four or twenty-six, one letter only of each kind, 36-point body, is not, I think, to be had of any of the leading English founders under 10 shillings, and may cost a third or a fourth more. For three times the money one may buy a fairly good fancy font on same body, caps, lower case, figures and points, complete—the caps possibly being equally suited for chapter initials. That is to say, types, when sold as initials, cost four or five times as much as types sold in fonts; and the founder's assortment of initials is of little practical value. Initials—the smaller ones, at all events—should be proportioned in fonts. There should be three T's and as many A's. In bookwork, you are

books—many of them to nondescript and varying bodies—which, cast as types, true to body, set, and height, would be more valuable to the printer and could be more cheaply produced. At least, I infer they could, from the proportionately higher price always charged for electrotypes. When I see a little electro triangular tailpiece or small floral ornament, perhaps about 48-point, 24-point, or 36-point, charged 36 or 48 cents, I look upon it as a luxury for the wealthy amateur. The design may be good and original—but so is the design of many modern German ornaments, turned out by the type-casting machine, and of which you may buy assortments from about \$2 and upward, the pieces—many of them gems of art—averaging, perhaps, less than 18 cents each.

There is an old story of a painter's wife who urged her husband to reduce his charges, as his pictures were slow of sale. "If you charged half the money," she said, "I am sure you would sell twice as many." I think a little judicious reduction in the fancy price of certain fancy lines would show a better result than this.

It might mean not only increased sales, but in many cases a double or treble profit on lines that are selling slowly just because they are disproportionately high in price.

Written for THE INLAND PRINTER.

### THE AUTOMATIC JUSTIFYING OF TYPE.

BY C. H. COCHRANE.

TWENTY-FIVE years ago if the average compositor had been told that a machine could be made that would justify lines of type automatically, he would have smiled incredulously, and replied that it required something more than mere mechanical motions for such work—that brains and judgment were essential to the justification of lines, and that no machine could furnish these. Today we know that automatic justifying can be done in at least four radically different ways, all of which may be more or less differentiated, and we can readily believe that four more practical methods may be developed.

The first method to suggest itself was naturally the wedge principle, adopted by the Linotype, and characteristic of most of the type-slug machines that have been patented. Each space consists of two beveled surfaces, which may be closed up like a Hempel quoin, and thus expanded to fill the line.

The next most simple method is that of the crimped compressible space, as used in the Cox machine. The line is simply overset and squeezed down to measure, the spaces being made of sufficiently stiff metal to withstand the side pressure of lockup.

Then we have the MacMillan principle, in which the line is set short, and taken up in a carrier, the spaces being removed by feelers, and larger ones substituted until the line fills the carrier, when no more are admitted. This is the closest approximation to the method of hand composition. Each size of space bears a different nick, into which its appropriate feeler drops, making an electric connection that sets in operation pushers for removing the space and inserting a larger one.

But the most interesting, from a mechanical point of view of the self-justifying mechanisms, are those that accomplish the result by the aid of calculating mechanism. Among these are the Lanston, the Dow and the Thorne. It may be interesting to those who have not studied the matter to explain how it is that a mere machine can perform a calculating operation. The basic principles of calculating mechanism will be the best understood by printers by reference to the familiar printing-press counter. This has a series of wheels, geared one to ten so that when certain wheels bearing figures are brought to the front by the turning of the gears, the number of times the lever has been pulled will appear. Most calculating machines also make use of the one-to-ten gear arrangement, and operations of addition, subtraction, etc., are performed on them by setting the figure-wheels to read one element of the problem, and whirling them around a certain number of times to add, subtract, etc., the other element. In the

justification of type it is customary to take a thousandth of an inch as a unit, that being an amount so infinitesimal that it does not matter if a justified line be a half thousandth too long or too short. A calculating device, on the principle of a counter, is then supplied, to count and add up the body-width of each type as set for the line. Suppose that 8-point is being set, and that the "t" represents .040 of an inch, the "h" .050, and "e" .045. As each of these letters is released by its appropriate key, an impulse is sent to the calculator that turns the figure-wheels to register so many thousandths, so that when "the" is set, 145 units are registered. If the measure is 2,167 units wide—13 ems pica—the compositor will perhaps cease composition at somewhere between 1,600 and 2,000 units. Suppose that he finishes his last word when the calculator registers 1,867, and that there are seven words in the line, requiring six spaces of a size to fill the vacant 300 units. If spaces of any width can be obtained this would give just 50 units to a space, about an en quad of 8-point, and the calculator in recording that fact would be set to deliver spaces of that size.

In the Lanston Monotype machine the thickness of each character, expressed in units, is added in turn to those preceding it, and the total at any time during the composition of the line is shown on a dial before the operator. At the same time the number of spaces is being recorded, and at the completion of the line is also shown. It is obvious the dial could be so constructed with concentric circles and radial lines—the radial lines representing the added units of the line, and the concentric circles numbers of spaces—that by certain figures contained in the areas between the radial and concentric lines the thickness of the necessary spaces in units could be expressed. The operator would have then to refer to this dial at the end of each line, select the proper figure, and operate keys on the keyboard in accordance therewith, to record the thickness of the spaces to be cast. This system differs from the automatic justifying machines in that they are designed to select the proper spaces without any effort whatever on the part of the operator. This is practically what is done in the Monotype mechanism, where the calculator adds up the thousandths, and the operator takes note of the number of spaces required, strikes certain justifying keys, and thus punches holes in a record strip, which gives information to the casting machine to cast spaces of just such a width for that line.

In other patents, as the Thorne, where spaces of ordinary proportion are to be used—about four sizes of spaces—it is obviously impractical to select a certain size, and space the whole line therewith, because there are not enough sizes to permit of even justification in this manner. For instance, a three-em space of 8-point is equivalent to about .037 of an inch, and if these alone were used in justifying a line it might fall .020 long or short. To overcome this difficulty a selecting mechanism is required, which is also a partial calculator, and this takes note of the tendency of the spaces used

to overspace or underspace the line, and in either case sets a switch to supply the next size thicker or thinner spaces, as the case may require. Thus the line, as finally justified, lacks in accuracy only a fraction of the difference between the thickness of the last space used and the next size, which is the same result that would be obtained in justification by hand.

In the Dow machine, which is capable of setting and automatically justifying all the different sizes of type in the same machine, from agate to pica, it is obvious that no unit system would be applicable. Any unit system must be arbitrarily prearranged, and the slightest alteration of the body of any of the characters would vitiate the justification. In the practical handling of type also slight changes due to dirt occur, and when fifty or sixty separate letters are assembled in a line these variations are so multiplied that the line is not likely to aggregate the amount previously predetermined. Loose or tight lines may result if the length of the lines are assumed by predetermined standards. In the Dow machine the lines as set are, therefore, separately gauged, and the result of such gauging controls the selection of the combination of spaces necessary to perfectly justify the lines. As has been previously stated, where a limited number of spaces are used, which is absolutely necessary in any practical machine, two adjacent sizes of spaces are likely to be required to justify most of the lines. The problem presented to the automatic justifier is therefore this: Suppose the space to be occupied by the aggregate width of the spaces be .565 of an inch, and eleven spaces exist in the line. By dividing .565 of an inch by eleven, we obtain the result that uniform spaces .051 $\frac{1}{11}$  of an inch in thickness would justify the line perfectly. Assuming, however, that spaces of .050 of an inch and .055 of an inch only are obtainable, how many of each size are required so that eleven of the two sizes amount to .565 of an inch?

The problem at once becomes one of dividing a quantity *not* into a certain number of *equal parts*, but into a certain number of *unequal parts*, a kind of division out of the ordinary. With the aid of a little calculation not readily done mentally, we find that in this case:

$$8 \times .050 = .400$$

$$3 \times .055 = .165$$

$$\hline 11 \text{ spaces} = .565 \text{ of an inch,}$$

the amount required.

In the Dow machine this problem of *equal or unequal division*, as the case may be, is at once automatically performed without the aid of the operator in any way, and the proper combination of spaces is determined and inserted in their respective places in the line. At the same time the mechanism is recording and preparing to select the spaces necessary to the justification of the line next to follow.

Perhaps this sounds very complex, but in reality the operation is accomplished positively and with little effort. In the astronomical calculating machines, it is

only necessary to give the calculator the multiplier and the multiplicand and you get the product. In much the same way in the automatic justifier, you give the calculator the number of units and the number of spaces required in the line, and obtain the desired result with equal accuracy.

There may be other methods of mechanically expanding or contracting a line, or of calculating the size of justifying spaces, and if so time will develop them, and the fittest will eventually survive.

Written for THE INLAND PRINTER.

#### THE PROPRIETOR BECOMES A TOURIST.

NO. VIII.—BY ARTHUR K. TAYLOR.

NOT believing it to be absolutely essential that, just because a young man decides to learn the printing business, he should necessarily be called upon to sweep the floor and do all manner of things unpleasant and burdensome to the spirit in order to make him love his calling, the young man secured to assist, and eventually learn the trade, was first employed in the office, if such a modest place should be dignified by such a designation. There he was taught the routine work not only of keeping the copy and directions for jobs in their proper envelopes, but eventually he acquired knowledge of the bookkeeping connected with the business, the relative values of different kinds of stock and the supply houses carrying same, the sizes and weights of papers and the method of cutting it to the best advantage.

While the above points were included in his early instruction, it must not be understood that the journeyman side of his education was deferred until a mastery of, we may say, the clerical side of his training had been accomplished. As the office work in such a modest establishment did not require his whole time after having been put in operation smoothly, his remaining time was employed in being taught those technical points which are so often left for the struggling apprentice to find out for himself (in the event of the apprentice having sufficient ambition to struggle). For his services the apprentice was paid according to his value, and whatever overtime was exacted he was accordingly paid for, in order that it should not be looked upon as an especial favor begrudgingly accorded his employer and not to be too often expected. On the other hand, time lost was as carefully deducted from his wages, that a just and reasonable understanding be established between employer and employed.

The changed appearance of the office together with the advertising and the higher grade of work turned out had its effect in starting what might be considered quite a brisk trade for a town of its size. The orders were handled with as much promptness as possible, and care was taken to turn out the work as far as possible in advance of the time promised, that the work might be thoroughly dry when delivered to customers.

In almost all offices doing a general jobbing business, much judgment has to be exercised in the prece-

dence given to orders. Although a most beautiful theory, it is in practice impracticable to execute all orders in the order in which they have been received. Orders from good customers, paying profitable prices, are received which are given only on the condition that they be done immediately. Suppose that at such a time the office is comfortably busy, and that such an order will necessarily disturb the succession of the orders already in hand. It is decidedly not the part of good business to turn down the order point blank, thus giving your competitors an opening through which they

even another city enjoying greater facilities, than to refuse to accommodate your customer to the best of your ability. Don't encourage rush work, for, as you well know, it is unsatisfactory in more ways than one; but when you have it, and it has to be done, put your whole heart into it and drive it.

On the lines outlined the office was conducted and a profitable business was established, which so increased that when one day the old man did return to look again upon the scene of his former labors he stepped into a well-ordered office, in the hands of a young man who had proved himself competent and a hustler.

The old man, it must be admitted, did not fit easily into the new order of things. He couldn't get used to the way things were done. He thought that considerable time was wasted in unnecessary care in making estimates, some of which, as he said, were never heard of afterward. "Why," he would say, "whenever I took the trouble to make an estimate I always got the job; if my first price didn't fetch it, I came down." He soon came to understand that his days of usefulness were at an end so far as his former business was concerned, and he quietly settled down to coming to the office merely from force of habit, and taking an old-fashioned chair to which he was accustomed, would contentedly read his paper until it was time to go to dinner or until the evening quitting time.

He grew very fond of the young man who conducted the business, and seemed never to tire of watching him at his work, and in a reminiscent mood would tell of how it was done when he was young.

Thus the old man ended his days, and from the wreck of his workshop was evolved a plant with a modern equipment as much in keeping with the youth in charge as was his own office in the years gone by when he, like this young man, was just starting in his business career.

\* \* \*

It seemed to me as if I had been away from home and my business for a considerable time, and in view of the usual length of vacations enjoyed by employing printers, I might with propriety return to my home, which I did, much pleased with my experiences, having spent the most enjoyable vacation I had ever known, although I had never worked harder in my own business.

In writing of my tour, it seems to me that I have sometimes wandered far from my subject, but as in most cases I was at those times riding a hobby, I presume that my readers have been more wearied than I.

#### A WORD OF PRAISE FROM AFRICA.

We have taken two copies of THE INLAND PRINTER for the past four years and are pleased to assure you of the great service it is to us. It contains more helpful information than any of the other journals to which we subscribe. We are now experimenting with a view to doing half-tone work, and this simply from the instructions given in THE INLAND PRINTER.—*H. G. Gray & Co., Printers and Stationers, Port Elizabeth, Cape Colony, Africa.*



Photo by Beatrice Tonnesen.

THE EDITOR'S SHEARS.

may win from you a profitable customer. On the other hand, it would be much worse to take the job, and, not turning it out in the time promised, disappoint your customer. What is then to be done? It is probable that among your customers' orders some may not be needed as promptly as others. If, after employing as much help as you can secure to work to advantage you find that some work will have to be set aside, ask each customer whose work you wish to side-track for an extension of time, and be sure that you ask him before you do side-track his order. In most cases a customer, if he has been treated right previously, will be only too glad to coöperate with you for your own accommodation, and a place may thus be made for the important rush work. But if such an arrangement cannot be effected it is better to take the work to another office or



Photograph by  
O'Keefe & Stoedorf,  
Leadville, Colo.

A MOUNTAIN LION.

Vignetted half-tone by  
SANDERS ENGRAVING COMPANY,  
314 North Broadway,  
St. Louis, Mo.



[Entered at the Chicago Post Office as second-class matter.]

A. H. MCQUILKIN, EDITOR.

*Published Monthly by*

## THE INLAND PRINTER COMPANY

212-214 MONROE STREET, CHICAGO, U. S. A.

HENRY O. SHEPARD, President. C. F. WHITMARSH, Secretary.  
A. W. RATHBUN, Treasurer.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: No. 150 Nassau street, corner of Spruce.  
GEORGE E. LINCOLN, Manager.

VOL. XX.

MARCH, 1898.

No. 6.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

### SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

**Foreign Subscriptions.**—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

### ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

### FOREIGN AGENTS.

M. P. McCOVY, 54 Farringdon Road, London, England.  
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.  
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.  
G. HEDELER, Grimmaischer Steinweg 3, Leipzig, Germany.  
A. W. PENROSE & CO., 44 Rue Notre Dame des Champs, Paris, France.  
JAMES G. MOSSON, Iwanowskaja No. 15, St. Petersburg, Russia.

### PRINTING AND PRINTERS.

EDUCATORS hold that as a rule the cause of many failures in life is due to the inadaptation of the youth to the career forced upon him. Some very good grocers, butchers, or other tradesmen have been spoiled in attempting to make printers of them, and inversely. A circular in point lies before us from a Milwaukee grocer, in which illiteracy has appropriate setting in bad composition, bad display, bad ink, bad presswork, and bad paper. Yet this choice specimen serves to announce that the grocer's three sons are about to open a printing office, and the grocer's friends are told that if they will patronize his sons "I shall be greatly favorit and will kindly remember you." It is incomprehensible that more care should not be taken in selecting occupations for young men and women. History is full of instances of the good intended by wise fathers and mothers in allotting distasteful callings to their children, and it is comforting to note sometimes that their plans of perversion have miscarried. It is good to teach the young idea how to shoot, but the teacher should be competent to teach it to shoot straight. If parents desire to make printers of their sons and daughters, part of the plan of education should include: An intimate knowledge of the dictionary, a comprehension of the theory of color, a fair knowledge of design, and as much of the history of printing as possible, with as large a quantity of other learning as may be obtained. With an equipment of this kind, however, it may be that the awards offered by the printing trade will be found inadequate.

### CHEAP ADVERTISING.

THE prospectus of a new printers' magazine comes to us from England in which an excuse for invading what the writer claims to be an already overcrowded field is offered in the cheapness of the advertising rates of the new venture "permitting continuous and unbroken publicity." The problems of advertising have many sides, and it is not safe for even those of the best experience to be didactic in discussing these matters. The prospectus in question, however, presents some reasoning that the experience of most advertisers in printers' papers will scarcely indorse. It holds that the weeklies, monthlies and bi-monthlies now published in the interests of the printing trades have rates too high for the advertiser to secure a permanent place in their columns. The paper which is to permit of continuous and unbroken publicity will, therefore, be a quarterly. One might ask why not a semi-annual, or an annual. It will be forwarded to 6,000 printers and stationers in the United Kingdom, as "after some investigation it has been found that this number will amply cover the whole of the firms whom advertisers wish to reach. A larger number would be wasteful, and for all waste of this kind, it must be remembered, the advertisers have to pay."

The prospectus does not pay much attention to what the contents of the paper will be—what it will offer its readers—beyond "carefully written articles and current trade news, which will make the quarterly a

valuable book of reference." There are many excellent trade papers in England which amply fulfill these requirements, however, and which will probably fore-stall anything that a quarterly may hope to present to the average reader of printers' literature. Experience has shown that it is almost impossible to tell, short of actual inquiry in each individual case, who actuates purchases of material in printing offices. It is popularly supposed that it is the employer, and it may be so in the smaller offices; but as the offices increase in size, as a rule the purchasing influence recedes into the ranks of the workmen themselves. The paper that is good enough for the employer is good enough for the employe, and a well-balanced subscription list is an evidence of full value for the subscription price, and a proof that if the advertiser does not get returns adequate to the space he takes that there is something wrong with the way he states his case or with the goods he offers. These suggestions are offered as matter of personal experience to offset what one may suppose to be the experience of the writer of the prospectus, and as THE INLAND PRINTER has no interest in advertising in England, despite a very respectable subscription list in that country, this point of view may fairly be taken as an impartial one.

#### THE VALUE OF AN IMPRINT.

AN imprint on a good piece of printing is an advertisement for the printer that costs him nothing, yet is usually prolific of dollars. It is true that some customers object to the imprint, but this objection is due mainly to the fact that consent to use it had not been asked. In sending out proofs of work, most houses have a printed form calling the attention of customers to certain things desirable to do. It would not be out of place to include in this form a question about the imprint, and thus serve the double purpose of getting the customer's consent and reminding the printer that he should not neglect to place his credit on the work. Every printer is losing money every year who has not adopted some imprint or device for use in his work. An instance of the value of an imprint is given in a correspondent's letter from Madison, Wisconsin, in which it is stated that a stationer of that town, who has his name and address stamped under the flaps of high-class envelopes, received a letter from Missouri inclosing one of the imprint envelopes and requesting prices. This is only one instance of many where the imprint has interested foreign trade. Have an imprint design made and see that it goes on all work with the consent of the customer. It will become interesting at once.

#### THE ENGRAVERS' AND ELECTROTYPERS' ASSOCIATIONS.

THERE appears to be an unpleasant feeling in the ranks of the engravers' and electrotypers' associations, judging from the tone of the comments in the *Engraver and Electrotyper*, of Chicago. Outside of this journal, so far as observed, there is harmony in the

workings of the two bodies. It cannot be expected, of course, that differences of opinion will not exist as to matters of policy and affairs vital to the associations, but these matters are not to be settled by accusing any members active in the interest of the association work with selfish or ulterior motives. Last month THE INLAND PRINTER published the substance of a letter from a member of the association of photo-engravers, protesting against a circular issued by the editor of the *Engraver and Electrotyper*. The *Engraver and Electrotyper* presumes wrongly that Mr. Binner is responsible for the letter of protest, and the editor permits his personal resentment toward that gentleman to be very clearly seen. The *Engraver and Electrotyper* is one of the most welcome of the exchanges of THE INLAND PRINTER, and it is regrettable that its usefulness in the cause of the associations it is well designed to serve should be marred by the attitude of the editor toward some of the members of the associations. Mr. Hughes has done much to further the interests of the associations, and it is to be hoped that his efforts will be continued in that direction *suaviter in modo, fortiter in re*.

In this connection it may be well to call the attention of those in the electrotyping business to the reference made to the formation of local associations in the column of "Electrotyping and Stereotyping Notes" elsewhere in this number. It is to be hoped that all connected with the trade will be brought to a realization of the importance of protecting their interests by affiliating with the associations now being formed.

#### ILL-CONSIDERED COMPLAINT.

ONE of the vexations of the average printer, which interferes seriously with the quality of his work and with dispatch in producing it, lies in a disposition to find fault with material or machinery previous to a careful consideration of all the circumstances that may have injured or retarded work. It is, perhaps, natural that suspicion should fall upon the latest purchased factor used in a piece of printing that is faulty from some obscure cause; but common sense should prevail against the snap judgment that incites the printer to waste his own time and that of the dealer or manufacturer of the suspected goods or machinery in respective complaints and explanations, terminating usually in a letter of apology from the complainant that the fault had been found elsewhere than in the goods or machinery thought to be responsible. It is safe to say that very few complaints received by responsible houses are found to be justified by the facts. No good house can afford to be slipshod in its methods of doing business any more than it can afford to put out inferior goods. Competition alone would regulate this. There are, doubtless, many instances to substantiate the foregoing in the files of the ink houses, rollermakers, paper dealers and builders of machinery, and a sample letter lies before us from the editor of a country paper, in which an apology is made to an ink house for an ill-considered complaint about the quality of a supply of ink. Not

satisfying his conscience with the letter, the editor makes his apology public in an editorial, which is appended :

" Now that we have the difficulty righted we offer an apology to our readers for the miserably poor print of the last four issues of the —— .

" A person in the printing business is continually running up against something new, and it becomes necessary for a person to exercise his ingenuity as well as brains, patience, and many other faculties in order to overcome the obstacles that arise from time to time.

" When we had our first poor print we concluded that the ink was to blame, as we had gotten to the bottom of a keg which we had had on hand for two years, so immediately ordered a new supply ; but the next week the printing was even worse than the first, so we wrote back to the manufacturers telling them their ink was no good, etc. We then got some ink from a neighboring printing office, and still the difficulty remained. In the meantime we had talked with several different printers in regard to the trouble ; some would suggest one thing and some another, but everything failed. We worried over the matter, lost sleep, scolded the roller boy, felt humiliated to send such looking papers through the mail, etc. But now all is smooth sailing again. It was all the fault of the ink roller. Some one had suggested that it was the fault of the roller, but we could not believe that it was, as the roller was just gotten new last winter, less than a year ago, and it should have lasted two or three years; but we are now sure that it was the cause of the trouble, and we again ask forgiveness of our readers for giving them such poor printing, and promise to try our best to guard against a recurrence of the predicament."

The moral lies in the injunction to find out the real cause of any trouble before complaining.

#### TECHNICAL AND COMMERCIAL EDUCATION.

IT has been the boast of Americans that, notwithstanding the high rates of wages paid artisans in this country as compared with the wages paid in Europe, the superior inventiveness and skill of American workmen made our competition a serious one to our commercial rivals. It is fair to assume this superiority has not come from our methods of instruction, however, but rather from the native inventiveness which has taken the best from all nations, and from the national receptivity as contrasted with European caution and conservatism. The question is how long we can afford to let our supposed inventiveness force its way in competition with other nations which are planning and executing carefully considered systems of commercial and technical education. A recent editorial in the *Chicago Record* draws attention to this subject, as follows :

This country has done comparatively little in the matter of technical and commercial education, although every undertaking in this line has been generously encouraged and thoroughly appreciated. There are some institutions of this kind in the country that have no superior in any part of the world, but the subject of special commercial education, manual training and

technical work has not received the general attention that its importance demands.

Germany probably stands at the head of the nations in this respect, and one of the results of this policy is the advancement of that country in the commercial world. The German system of education, whether it be in the sciences and arts, in literature and general knowledge, in technical matters, manual training or commercial pursuits, is thorough and complete, and certainly gives those who have enjoyed it a distinct advantage over their competitors.

In Belgium a similar system is being developed under the patronage and direction of the government, which now grants about \$200,000 in subsidies yearly. This sum is constantly increasing as new schools are opened, and the number of pupils grows correspondingly. According to recently compiled official statistics there are at the present time 333 industrial, trade and professional institutions of instruction in Belgium. Of these eighty-two are strictly industrial and trade schools, and their work is supplemented by shop practice in thirty-two apprentice institutions. In several parts of the country special attention is given the subject of providing training for the particular occupation which engages the community. For example, metallurgy is taught at Charleroi, and mining at Moranwelz, stonecutting at Soignies, weaving at Ghent, and strawplaiting at Bressage, while fishing is the chief feature at Ostend, and maritime construction at Antwerp. These are mentioned merely to indicate the scope of the undertaking.

The results already obtained are certainly remarkable, and they prove conclusively that such a system of education is highly beneficial to the commercial and industrial interests of the country, and aids materially in extending the influence of the nation abroad.

The Japanese have discovered the importance of special commercial training, as well as their inability to undertake foreign trade in their present condition. Accordingly they have established commercial schools which have been pronounced " a standing credit to the country, the pride of the people, and the admiration of visitors who inspect them." These schools have been opened in the principal trade centers, the largest being at Tokyo. The system of instruction is divided into four courses — preparatory, principal, higher and special. The first, second and fourth courses occupy two years each, and the third one year. Their names indicate sufficiently the relative character of the studies and instructions of each. The most interesting feature of the entire system is that known as the practice department in the principal and special courses, where practical experience in commercial transactions is furnished, every department of industry and finance being covered.

The evils of our present mode of treating apprentices are so very apparent that they need not be catalogued. One of the worst is permitting a boy to spend the best years of his life in fitting himself for an occupation that will be swept from him by machinery. It is incumbent on everyone in the trades that this sort of confidence game should be stopped. Boys are being taken into printing offices supposedly to learn a trade, and are permitted but small opportunity to learn, to say nothing of instructions being given. After a term of five years or more they have learned to set type, and that is about all. If good workmen are scarce, it is largely because of the pernicious system, or lack of system, that leaves youth to its folly from indifference, or imposes on its confidence that some good thing will come from spending valuable years in learning to pick type, when the knowledge should be acquired in a few months under competent instruction, allowing time for a proper technical education within the prescribed period.

Written for THE INLAND PRINTER.

DRAWING FOR PRINTERS.\*

NO. XI.—BY ERNEST KNAUFFT,

Editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts.

LET us harp a little longer upon the naso-labial line. We reproduce two very beautiful drawings by Grellet, the one of a young girl, the other of an old man. How suggestive is the old man's head because of the strong marking of the naso-labial line. Do you not realize how easily you could draw this line, and the whole head for that matter, in the manner of the Bonnard Choudieu? But valuable as it is by itself, how much more suggestive in connection with the young girl's head, where the naso-labial line is hardly perceptible. This is a lesson in negation, at the value of which we have hinted so often. It is your business to learn when to put in a line, but equally your business to learn when to leave it out. Therefore we publish some heads this month of younger persons, that you may learn this very lesson. Take the Fred Walker head. How like the Watts drawing, so far as its treatment goes; but the naso-labial line is missing. What is the result? Why,



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*My very best regards  
Fred Walker*

PORTRAIT OF FRED WALKER.

Pen drawing by E. G. T.

Note entire absence of naso-labial line, and of line about orbicular muscles. Absence of these lines indicate youth. Contrast with the Watts and Choudieu heads, where strong markings are prominent because of advanced age of the subjects.

we have the characteristics of a younger man. In this little comparison you have the foundation of all art study. Drawing is not arbitrary; we do not introduce lines into a face simply because this artist or that artist did so; we introduce them because their counterpart is

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found in nature. It is not in the province of these papers, as we have said, to tell the printer how he should draw every object he may attempt to delineate—a waste-paper basket, the head of a cow, a printing press, or a hat. But we can give him hints which will help him to observe for himself the characteristics of any



LITHOGRAPH CRAYON DRAWING.

From bust of a young girl by Donatello, by F. Grellet.

Note absence of strong marking of naso-labial line, the absence of line at the angle of the lips, and of orbicular muscles. The absence of these markings indicates youth. To be compared with the Lefebvre drawing.

object under the sun which he may wish to draw. If he finds around the mouth of a cow more pronounced lines than in a calf, he must put them in. If in one trash basket the wickerwork runs upward with each line parallel, he must draw it by perpendicular parallel lines, while in another one the wickerwork is interwoven diagonally and he must represent it by diagonal lines. In a coat sleeve, the arm hanging down, there are but few cross-folds, so he introduces few cross-lines into a sketch of such a sleeve, but when the arm is bent many more folds occur at the elbow and he therefore introduces more cross-lines in his drawing of the sleeve. This is about all there is to the science of drawing.

Now let us proceed a little further. In the Watts we notice two or three lines below the lower eyelid; these we find also in the Gaillard, but they are absent in the Donatello Young Girl's head by Grellet; they are very perceptible in the Brontolone. Here we have to do with another muscle. In the human head the eye is set in a cavity in the skull called the orbital orifice, and in a very old person the lower edge of this cavity is sometimes perceptible under the flesh, and occasions a

line in an artist's drawing. But the main cause for the lines around the edge of an eye is that the eye is surrounded by a soft muscle, which is called the orbicular muscle. The part of this muscle which forms the eyelid is called the palpebral part; the part above the eyelid, the superior orbital orbicular; and the part below the lower eyelid, the inferior orbital orbicular. At the outer corner of the eye, as the two parts come together, they show in an old person's face habitually, and in a child's face laughter creates radiating lines called crow's-feet. These lines called the crow's-feet, and still more the folds in the muscles below the eye between the lower eyelid and the base of the orbital orifice are, like the naso-labial line, very conspicuous in old age and almost entirely absent in childhood. If you understand this you will turn to the beautiful drawing by Lefebvre, and realize why, although there is a great deal of shading on the hair, ear and jaw, and quite a perceptible piece of shading on the wing of the nose, there are no lines down the cheek between the eye and the lips. Indeed, in the original drawing, the white paper was there left entirely uncovered. Of course, the artist might have filled the entire space with shading, but in that case it would have been a graduated tint suggesting the roundness of the cheek, as in the Grellet Young Girl, but there would have been no suggestion of lines; the moment lines are introduced the characteristics of old age are suggested. At the corner of the mouth is a line which runs in about the same direction as the naso-labial line. In youth the cheek is slightly rounded out from the lip,

corner of the mouth, instead of having the radiating line like the crowsfeet, the threads of the muscle have a more perpendicular trend and create a line running in the same direction as the naso-labial line; while below this, but attached to it, is the triangular muscle of the lips, or the depression of the angle of the lips; this, in the ordinary old person, creates a long line, starting at the corner of the lip, running down considerably. This line is very conspicuous in the Brontolone, but absent in the Young Girl and the Lefebvre. It is seen plainly in the Choudieu, and we do not see how you can ask for a better lesson in drawing than the



CRAYON STUDY OF A CHILD.

By J. Lefebvre.

Half-tone from a lithographic reproduction  
by F. Grellet.

comparing of the highly finished Brontolone with the very simple Choudieu!

Once more, above the eyes the forehead is covered with the frontal muscle. The fibers run perpendicu-



SIR JOHN WILLOUGHBY.



MR. COLQUHOUN.



MR. H. H. CHAMPION.

## ENGLISH NEWSPAPER PORTRAITS.

Sir John Willoughby, Mr. Colquhoun, and Mr. H. H. Champion, from the *Pall Mall Gazette*. Undoubtedly traced from photographs. Executed in a simple manner, suitable for quick printing on a cylinder press. Note absence of naso-labial line, except perhaps in the case of the right-hand side of Mr. Colquhoun's head. This is either a slip of the pen, meant to come lower down to represent the mustache, or it is the naso-labial line, and its companion was lost in the engraving process. (This line could very well have remained in Mr. Colquhoun's face, as he is evidently much older than Mr. Champion and Sir John Willoughby.) Also note absence of strong marking about the orbicular muscles, and absence of lines in the frontal. The absence of these lines indicates youth. Compare with the Choudieu and Watts, where the introduction of these lines represents old age.

and in a side view it is usually the outline of the cheek which makes the little line at the corner of the lips in the Lefebvre and the Grellet Young Girl, and always in the side view of a baby's head; but as the head becomes less babyish it is the muscles of the lips which cause this line. The muscles of the lips are exactly like those of the eye; they run entirely around the lips, but at the

larly, but when they contract, as when a person frowns, the folds in the flesh run horizontally; these folds are particularly perceptible in old age. Though every mother will remember their alarming occurrence in babyhood, we do not associate them with youth; and so in the Grellet Young Girl we find no lines in the forehead, nor are they in the Lœwe-Marchand, hence a

placid temperament is suggested in that portrait. Many men no older than Monsieur X. have constant lines in their forehead, and the actor uses these muscles continually for expression. We write the plural because the muscle is frequently divided into right and left portions which follow the direction of the eyebrows, so that when the muscle is contracted the eyebrows are no longer horizontal but have an M shape across the forehead. In the Watts there is a very perceptible line which curves over the right eye, taking the direction of the eyebrow; this is part of the frontalis muscle. If the line on the other side were completed it would take a similar direction over the left eye.

We have thus covered the muscles of the face which have most to do with expression, and so you see that, besides drawing the eyebrows, eyelashes, eyeballs, the



LITHOGRAPH CRAYON DRAWING.

From Bust of Brontolone by Lucca della Robia, by F. Grellet.

Reproduced by half-tone. The original was 12 by 9 inches. Strong marking of the naso-labial line, line at the corner of the lips, crow's-feet, and orbicular muscle, typical of old age. To be compared with the Bonnard Choudieu.

bridge of the nose, the nostril, the lips, and the chin, the artist has to do with a great many muscles, and the novice must not only be warned about them, that he may know when to introduce them, but he must remember that they have principally to do with old age or abnormal expression (laughter, grief, hate, etc.), and they must be used to express such attributes only. Hence the three English drawings represent very admirably the normal, placid expression of middle-aged men. If with the foregoing hints you attempt to draw a portrait for your newspaper, we fancy that, if you follow our advice faithfully, you will meet with more success than you imagine.

(To be continued.)

#### POPULAR IN THE AUSTRALASIAN COLONIES.

I cannot refrain from mentioning the popularity of THE INLAND PRINTER in the Australasian colonies, and evidences of its widespread influence are apparent in almost every typographical production one picks up. . . . May you continue to prosper and (if that were possible) be of more service to the disciples of the art in the future than in the past.—*Edward J. Wilkinson, "Telephone," Gisbourne, New Zealand.*

Written for THE INLAND PRINTER.

#### DISCRIMINATION IN THE USE OF WORDS.\*

NO. VI.—BY F. HORACE TEALL.

RICHARD GRANT WHITE inveighed against the use of "both" to mean anything but two taken together, and said, quoting a line from Chaucer, "both heaven and earth and sea," that the example of Chaucer for such a use of the word "can be of no more weight than that of an anonymous advertisement in a newspaper. Etymology and usage, including that of Chaucer himself in other passages, make the meaning of 'both' two taken together; and it is impossible that the same word can mean two and three." Fitzedward Hall says, in "Modern English," that this "betrays an absence of the most ordinary degree of acumen." White says he has observed only two instances of the use of "both" in reference to three individuals, and Hall answers, "Who that knows English critically can doubt that our approved authors, if searched, would yield two thousand instances?" The Century Dictionary says that "both" is used sometimes before three or more coördinate terms; the Standard, that it is used before two or more coördinate words or phrases taken or considered inclusively; Webster's International, that it is also sometimes followed by more than two coördinate words, connected by "and" expressed or understood (the Webster Unabridged confined it to two, not mentioning any other use); and Worcester treats it as applicable to two only. In "Faulty Diction," the Standard says of the conjunction as applied to more than two, "The use has been challenged, but has abundant literary authority, and antedates Chaucer." White certainly went too far in his restriction; although for many years there seems to have been little use of the word in more than dual connection, the wider use is not wrong.

The phrases "both of us" and "both of them" have been condemned by purists, but they are not objectionable, being strictly grammatical and idiomatic. "Some of them" is the only expression that can be used in some connections for its meaning, and it and the one here considered are exactly alike. Nevertheless, "we both" or "they both" is often preferable.

In a list of so-called objectionable words and phrases, contained in one of the most dogmatic books on such subjects, is "cablegram," for which we are told to use "telegram" or "telegraphic message." But the sole purpose of the ostracized word (which really is objectionable etymologically) is to distinguish the message from one that is merely telegraphic. We should say, rather, "cable message," and there seems to be little need of a single word for the meaning. "Cablegram," moreover, is comparatively little used by any one, and not likely to become common, though stranger things have happened in the growth of our language. Much stronger reason for protesting against "cablegram" than any against "telegram" is easy to find, though

the latter word was, in the early days of its use, considered an abominable barbarism. "I sent a telegram," wrote Bulwer in 1858, "(oh that I should live to see such a word introduced into the English language!)." It is said that the word should have been "telepheme," but, even so, the only objection is to the method of derivation with elements both of which are Greek, while "cablegram" is an English word coupled with a Greek one, not a legitimate formation.

Ralph Waldo Emerson has been severely criticised for writing the following sentence: "The weaker spirit of his wife dared scarcely offer her tributary sympathy of tears and sighs at their mutual calamity." Here calamity is said to mean loss, but no corroborative evidence is given, nor does any seem adducible. Accompanying the criticism, in "The Verbalist," by Alfred Ayres, is this assertion: "To call a loss a calamity is as absurd as it would be to call a loss an inundation, a famine, or a plague. Calamities are causes, losses are results." Such restriction is impracticable, to say the least. The loss of a whole crop of wheat in a country, for instance; who would hesitate at calling it a calamity? An inundation, a famine, or a plague is not a loss, but any one of them is a calamity, and a cause of loss, which is a result. Such matters cannot be clearly separated into causes and results; for while an antecedent event would be the cause of loss, the loss itself would also be the cause of grievous results: Great losses are calamities, but small ones are not.

While it is advisable to avoid restrictions that will not act otherwise than hurtfully, a common license that is assumed in the use of certain words is a legitimate object of criticism. One of these words is "calculated," which is often misused instead of likely, fit, able, suited, or some such word. Nothing is properly said to be calculated unless it results from actual calculation. When there is no intentional adaptation of the subject to the purpose or result named it is improper to say that it is calculated for that purpose. It is not infrequently said that something is calculated to be harmful, when the least thought would convince one that the only calculating done was for a beneficial purpose. Writers often assert that something is calculated for a certain effect when it is hard to believe that any sense that can be read into the expression is intended. Thus, a New York newspaper says, of one of the annexed places, that it is calculated to receive great benefit from consolidation, meaning probably that it is more likely to be improved than it was before; but the words used do not say this. Such faults are not found in newspapers only, but they should be carefully avoided by all who would write clearly.

It has been asserted that many seem to think that "calligraphy" means any handwriting. The present writer was inclined to doubt this, and even now does not think the error is as common as has been supposed; but he saw an instance of the misuse recently, in the phrase "experts in calligraphy," where nothing could be meant but judges of handwriting. Calligraphy is

beautiful writing, and the name is not properly applicable otherwise. Orthography is strictly correct spelling, but under some circumstances "orthography" may well enough be used as synonymous with mere "spelling," though this should not be done too freely; and some other words have similar latitude. "Calligraphy," nevertheless, should be carefully restricted. It is not a word that need frequently be used in any sense. We should at least not hear the absurdities, "fine calligraphy" and "correct orthography."

A good example of puristic pedantry is found in objection to the use of the word "casket" for a burial-case. The use is said to be indefensible, by at least one writer, but that one cites another in support of his opinion, and the support has been taken away, since the condemnation has been dropped out in revision by the one who gave it. It is said to be a United States usage, but the word is as good for the way in which it is applied, if not rather better than, "coffin." Etymologically, each of the two words means simply a chest, and instead of the second we might just as well have used "coffer," this being the word from which "coffin" is made, simply for differentiation. The three have been conventionalized into distinct application, in ordinary use, but in the United States the custom of inclosing corpses for burial in a costly chest or case has led to calling such a case a casket, probably because the content was likened in some way to jewels laid away. In Great Britain this is not so common, plain coffins being used mainly, hence the distinction between a coffin and a casket has not become established there.

Richard Grant White says: "Many persons speak of catching a car. If they reach the car, or get to it, it being at the station; or if, it being in motion, they overtake it, or catch up with it, they may catch some person who is in it, or they may catch scarlet fever from some one who has been in it. But they will not catch the car." And White never wrote anything more nonsensical, though his strictures on words are often silly. All the more recent dictionaries give a definition of "catch" as in "catch a car, or a train," and it is perfectly proper to use it so.

(To be continued.)

Written for THE INLAND PRINTER.

#### ELECTROTYPEING—PREPARATION OF WORK.

NO. X.—BY C. S. PARTRIDGE.

**S**UCCESS in electrotyping depends largely on careful attention to details, not the least important of which is the preparation of cuts on type forms for molding. The finished electrotype must be perfectly flat to insure satisfactory printing. If the original form is defective by reason of imperfect justification, high or low cuts or type, the defects will necessarily appear in the electrotype and must finally be rectified at the finishing bench. The truth of the old adage "A stitch in time saves nine" is nowhere better illustrated than in electrotyping. A few minutes' time spent in making ready the form for molding frequently saves hours at the finishing

bench, particularly when a number of duplicate electro-types are made from the same form. For instance, a broken or mashed type, unless discovered and replaced by a perfect one before the form is molded, will be a defect existing in every electro-type made from that form and must be finally corrected by punching out the defective letter and soldering in its place a perfect type. These defects are not always the fault of the electro-typewriter, but it is nearly always difficult to convince the printer of that fact unless a proof is furnished by the printer with the job.

Printers' forms frequently consist of both type and cuts, and it often happens that the cuts are lower or higher than the type. Here again a few minutes' time spent in shaving down or underlaying the cuts, as the case may demand, will save much valuable time in the later operations of finishing, and will also insure a better electro-type, for it is obvious that if the cut is low in the plate it must be forced up to a level with the type by punching or hammering, and it will be plain, even to the novice, that a plate which has been subjected to such treatment will be less perfect than one which has been corrected in the original and which, therefore, requires but little attention from the finisher.

Usually better results are obtained by the molder from metal-mounted cuts than when they are mounted on wood, as the wood bases are liable to yield somewhat under pressure and will thus make a shallower impression in the molding composition than the surrounding type. Moreover there is danger of losing something of the detail of the engraving. This is more especially true of half-tone engravings, which should always be mounted on metal bases.

Wood engravings, when subjected to changes of temperature or atmospheric conditions, sometimes check or crack. When it is desired to make an electro-type of such an engraving, the checks, if not too large, may be closed by covering them with strips of damp blotting paper and then applying a hot building iron to the paper until it is wholly or partially dry. When the check has been closed the mold should be made at once before it has time to open again.

Forms which are to be electrotyped should be surrounded by type-high beveled bearers with the beveled side next the type. The bearers prevent the wax or composition from spreading, and also serve to protect the face of the electro-type from injury during the operations of shaving and finishing.

When low leads, quads and furniture are used to justify the form, the larger blanks may be filled up to the shoulders of the type with strips of wax. The wax will adhere to the furniture sufficiently to hold them in place when the form is inverted on the case; and, on the other hand, if the wax filling is well brushed over with black lead after it has been placed in the blanks, it will not adhere to the mold. Preparing the forms in this manner will prevent undue displacement of the molding composition and facilitate the later operations of cutting down and building. Parts of book pages or pages of poetry

should have an inverted type placed in each corner of the page to indicate the size of the page and serve as a guide to the finisher, and title-pages and large blanks of all kinds should have inverted letters so placed as to protect isolated lines from injury during the finishing processes.

All forms which are to be electrotyped should be securely locked in extra strong chases and be perfectly justified. The type should be squarely on its feet and



ELECTROTYPER'S WAX KETTLE AND TABLE.

carefully planed. The pressure employed in molding is such that unless great care is taken to lock up the forms securely the wax will be forced between the bodies of the type, causing them to spread and throwing them off their feet. This will result in an imperfect plate, and at the same time be the cause of much trouble and annoyance owing to the difficulty of removing the wax thus firmly imbedded in the form. Moreover, unless the form is securely locked, there is danger that some of the types will be drawn out of the form, when it is separated from the mold, and lost or misplaced.

*(To be continued.)*

#### WHAT FRANKLIN DID TO CANADA.\*

BY HERBERT L. BAKER.

THERE was one incident in the life of Benjamin Franklin which few people know anything about. The first newspaper in Montreal he was instrumental in starting. In fact, he carried to Montreal not only the type and material but the printer who finally did the work.

It will be remembered that in December, 1775, the American assault on the heights of Quebec had failed, General Montgomery had been killed, and Gen. Benedict Arnold badly wounded. Word came back to the colonies that cold, smallpox and hunger were wasting the army in Canada, credit was impaired, and the people becoming less and less friendly.

A commission, consisting of Benjamin Franklin, Samuel Chase and Charles Carroll, were sent to rectify American affairs, and to induce the Canadians to join the revolt of the colonies and come into the federation on equal terms. It was thought this would be comparatively easy, as a large majority of the population was French and not particularly in sympathy with their English rulers.

These commissioners were given extraordinary powers. They were clothed with authority to exercise all the powers

\* Paper read at Franklin birthday banquet, Buffalo, New York.

of the Continental Congress. Franklin, as the head of the commission, was given the right to do whatever he saw fit. He was authorized to receive Canada into the federation and reorganize its government; to appoint all the officers; to make any changes in the army; to raise troops; to issue civil or military commissions, and to draw upon Congress to the amount of \$100,000. Most important, however, he was to conciliate, convince and win the Canadians to join the American federation, by appeals to their interest and reason.

Franklin believed that the quickest way to crystallize favorable sentiment among the Canadian people would be by means of a newspaper. He therefore took a supply of French type with him, which type was probably cast in his own printing office in Philadelphia, as he is known to have imported the necessary tools and matrices from France some time before. He also took along a young French printer named Mesplet, who had been employed by Franklin. Mesplet's duties were to do the mechanical work on the new paper. Montreal had no paper at that time, and there was only one in all Canada, the Quebec *Gazette*.

They started from Philadelphia March 30, 1776, and reached Montreal May 2, with all the baggage and servants, the printer being included as one of the servants.

It might be interesting to know that they sailed from New York in a sloop, going thirteen miles the first afternoon, when they dropped anchor for the night. By the second night they had reached only to the Highlands, forty miles from the city. A violent storm came up, and they were obliged to lay under the lee of "St. Anthony's Nose" for two days. The morning of the fifth day they disembarked at Albany. Here they spent two days, then rode thirty-two miles to Saratoga with Gen. Philip Schuyler, who had a country seat at the modern hotbed of State politics and high stakes. The week of constant exposure, and hard rough riding over new roads, was almost too much for Franklin's seventy years, but a week's rest fixed him up all right again. Two days and a half traveling brought them to Lake George. General Schuyler had built a batteau for them thirty-six feet long, with a blanket for a sail. The lake was full of floating ice, and they averaged scarcely a mile an hour—thirty-six hours for the whole thirty-six miles. Six yoke of oxen drew their batteau across the four miles from Lake George to Lake Champlain. Rowing, sailing, pushing along as best they could, in the storm, ice and bitter cold, it took them eight and a half days to reach the upper end of the lake. Another day in rude vehicles, called calesches, and they reached Montreal, half dead from fatigue, loss of sleep and discomforts which well may have overcome many a younger man.

At once, on their arrival, they found it was too late. The reverses of the colonial troops and the lack of hard money had destroyed credit, made it almost impossible to get supplies for the army and lost the confidence of the Canadian people in the colonial cause. Franklin could not even hire a carriage for the commission's use till some obliging friend gave him a silver dollar for a piece of his paper money. The landing of a British fleet at Quebec soon after was the final stroke, and the Americans abandoned the field.

They left the printing plant in Montreal, however, and Mesplet seems to have chosen to stay with it. Type was precious in those days, even the lead used in it being so scarce that Franklin proposed to train the army in the use of bows and arrows, for lack of powder and balls. It is evident that Franklin gave the plant to Mesplet, his quondam printer-servant, as it was all he had to pay him with, since he had used all his own hard money to buy food for the army. Franklin could find no one to accept his paper money, nor with sufficient confidence in the cause to buy drafts on the colonial treasury.

Mesplet was doubtless the only printer in Montreal, and it seems too bad he was not bright enough to organize a typothetæ there and start the printing business in on a Klondike basis of prices. It was a great chance—not a type or press within five hundred miles, and no railroads or telegraphs. Not one

of our Buffalo printers would do a thing to prices under those circumstances. I see him sitting on a golden throne, while his patrons in humble obeisance lay their piles of good hard stuff at his feet and beseech him to deign order his slaves to do them a printing.

The position of a printer was different in those days, however, and a newspaper was looked upon as an impertinence, merely to be tolerated if sufficiently humble and apologetic. One issue of a modern daily would have brought swift retribution—the printer hung to the nearest tree as a dangerous lunatic, and his type thrown in the nearest creek. It is not for me to say that this result would not have some elements of justice and sound public policy if applied to certain modern yellow journals.

At any rate, Mesplet, after staying on the sub-list for two years, and standing off his landlady with promises of fat takes in the near future, found it necessary to do something desperate. On June 3, 1778, he issued the "Board of Intelligence or Commercial or Literary Gazette." A complete file of the paper down to the present metropolitan Montreal *Daily Gazette*,



MERCREDI, 3 Juin 1778.

AUX CITOYENS.

MESSEURS,

Je me félicite de vous avoir proposé l'établissement d'un Papier Périodique, non pas tant par rapport à moi-même, que par les avantages que vous en retirerez. Je vous que plusieurs d'entre vous, Messieurs, m'encouragerez par leurs Soucriptions, & que malgré la diète présente de ce qui peut intéresser le Commerce ou d'autres objets qui flateront votre curiosité, vous recevez avec empressement, vos articles sincères que je vous ai faites, de travail, surant qu'il fera à monsieur pour la satisfaction de tous & d'un ciseau à particulier.

Je m'étais proposé de remplir la Feuille des Avertissements publics & des affaires qui pourraient intéresser le Commerce. L'un & l'autre manquent pour le présent. Peu d'avis, vu que le Papier n'est pas encore connu : vous ferez, Messieurs, aussi bien que moi, la situation présente quant au Commerce, en conséquence je crois n'avoir aucun reproche à recevoir pour ces deux articles.

Quant aux morceaux variés de Littérature, j'espére me mettre à l'abri par le fait que je prendrai pour vous procurer ceux que je croirai les plus amusants & les plus instructifs. Je n'ignore point la difficulté de plaire à tous à la fois ; mais qu'arrivera-t-il ? La Feuille qui contiendra une plus grande quantité de matières séduisantes ne plaira pas à

Tome I.

REDUCED FACSIMILE OF FIRST PAGE OF MONTREAL DAILY GAZETTE.

is still in existence. Mr. Richard White, the present managing director, very courteously allowed me to take a photo-engraving of the first page of the first number, and I have a number of impressions here for distribution. It was a little 7 by 9 sheet of four pages, as you see. The salutatory is unique, as compared with the confident aggressiveness of similar articles nowadays. In part it is as follows:

*To the citizens of the Town and District of Montreal:*

**GENTLEMEN.**—The establishment of a periodical paper appears to me, as to many others, a project of such a nature as to deserve your attention in every respect, by which means trade and commerce will be carried on with a greater facility. Correspondence will be carried on with a greater ease, and a noble emulation will naturally ensue to the greatest advantage of the public; the citizen will, with more speed and in a conciser manner, communicate his ideas; hence the progress of arts and sciences in general, and the necessary introduction to concord and union amongst individuals, from which arrives



HAIRPIN CURVE, ALPINE PASS, COLORADO.

ON D. L. & G. R.Y.

Half-tone by  
WILLIAMSON-HAFFNER ENG. COMPANY,  
Denver, Colorado.

several advantages to society, which you are more sensible of than I can express, and too long to be here enumerated.

I propose to fill a sheet with public advertisements and other affairs, immediately concerning trade and commerce, to which will be added some diversified pieces of literature. I dare flatter myself, and hope, gentlemen, you will encourage this, my feeble beginning, that you will in a short time see with satisfaction not only a great variety of notices and advertisements, but also a collection of facts both entertaining and instructive.

I will insert in the above paper or gazette everything that one or more gentlemen will be pleased to communicate to me, provided, always, no mention be made of religion, government or news concerning the present affairs, unless I was authorized from government for so doing; my intention being only to confine myself in what concerns advertisements, commercial and literary affairs.

Just think of a paper with "no mention of religion, politics, or news of present affairs." The word newspaper had not then been invented. No anti-cartoon law was necessary at that time, and any sort of news or comment on "present affairs" was sure to lead to stern suppression by the governor or his council.

If the title of "Board of Intelligence or Commercial or Literary Gazette," which I propose to give this periodical paper be not found convenient, I will be glad to receive any gentleman's advice on the subject, as also any objections which might be said against the following conditions:

CONDITIONS.

The subscription money will be two and one-half Spanish dollars per annum.

The subscribers will pay one Spanish dollar for every advertisement inserted in said paper during three weeks, respectively.

Those that are not subscribers will pay one and a half Spanish dollars for every advertisement printed therein as above.

Every one that is not a subscriber may have the paper for ten coppers.

The said paper will be printed on a quarto sheet of paper and will be delivered every Wednesday afternoon, to begin June 3, 1778.

All persons who choose to subscribe are desired to let me know their name and their place of abode.

I have the honor to be, with a sincere desire to contribute as much as in my power to the advantage and public satisfaction, Gentlemen, your most obedient and humble servant,

F. MESPLET, Printer.

Just think of inviting your friends and patrons to kick against the name of your paper or rates of subscription and advertising—agreeing in advance to make any changes desired. It was a plain admission of the generally accepted idea that every man knows better how to run a paper than the editor himself. And probably there was where the bright idea originated.

This is getting some distance from Franklin, but is interesting as showing how much Franklin was in advance of his age, in that he considered a paper to be a necessity to mold public opinion, at a time when they were generally held in little favor and allowed very scant liberty—in fact, when they were looked to for literary amusement and practice, without any glimmering of an idea as to the mighty engine they were to become in a comparatively few years.

While Franklin did not start the Montreal *Gazette*, it would doubtless never have had any existence had he not taken the type and the printer there. Therefore, whatever Canada has enjoyed or suffered through the *Gazette*, now in its 149th volume, is due to Franklin.

And that is what Franklin did to Canada.

THE "ARTISAN."

The January number of THE INLAND PRINTER has a very interesting column under the heading "Artisan." This department, which is devoted to the conditions in the printing trade that weigh upon the interests of the artisan, is conducted by Aug. McCraith, now of the New York *Journal*. Mr. McCraith is well known among laboring men throughout the country, especially in Boston, where he served Typographical Union No. 13 as president and secretary, and later as secretary of the American Federation of Labor. THE INLAND PRINTER is to be congratulated on securing such an able addition to its already long list of brilliant writers.—*Boston Post*.

He who invests one dollar in business should invest one dollar in advertising that business.—*A. T. Stewart*.

THE EMPLOYING PRINTER.

CONDUCTED BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

THE BUFFALO TYPOTHETÆ.

The Buffalo Typothetæ, which is always doing unique things and doing them well, gave a banquet at the Elliott Club, January 17, which, in some respects, surpassed all previous efforts. President Charles A. Wenborne presided, and toasts were responded to by R. L. Cox, George E. Matthews, George Bleistein, Herbert L. Baker, J. I. Chamberlin and Rev. John S. Wilson. Mr. Matthews set the ball a-rolling to secure the 1899 convention of the United Typothetæ for the Bison City, which is almost sure to result in landing the convention in that city. There were "musical inserts" and good fellowship galore. The toast list was a typographic novelty, being made up of quotations from the works of "Poor Richard," which will be readily recognized by students of the immortal Ben Franklin, on whose anniversary the banquet took place.

GIVE THE BOY A CHANCE.

Before the last meeting of the Press Association of North Dakota, Ed A. Smith, of the Dickey County *Leader*, read a paper on "The Making of Printers," from which I am permitted to make a few extracts:

"An old proverb says that poets are born, not made," observed Mr. Smith. "It might be aptly paraphrased to read

that a true printer is first born and made afterward. Any boy with a fair education, who is not too dull nor too indolent, ought to make a fair printer with proper training. To make a first-class printer, however, he ought also to be possessed of robust health, some artistic instinct and great receptivity. There is a difference between teaching a boy how to become a printer and permitting

ED A. SMITH.

ting him to come into your office to find out for himself.

"The process of making printers is an easy one if you start with the right material. One must take particular notice of his own failures and those of others for the purpose of avoiding them in the instruction he gives to his apprentice. He must teach the boy not to acquire false habits or false motions. Take the boy to the case, and before you allow him to pick up a letter, take pains to explain to him the necessity of first selecting the type with his eye as it lies in the box, and then to pick it up in such a way that it will take its place in the stick without the necessity of being turned in transit. A compositor who follows this simple rule at the outset will set twenty per cent more type than will the one who goes at it in a haphazard fashion, grabbing the type by either end and making it turn a dozen somersaults on its way to the stick. It cannot be easily acquired after the lad has once got into the latter method. It must be instilled into the printer while you are making him. Teach him, also, that as soon as he gets a proper grasp of the type his eye has selected, his fingers should do the rest, while his eye passes to the next box and makes the next selection."

Mr. Smith followed with some valuable suggestions in regard to the details of typesetting, with which readers of THE INLAND PRINTER are doubtless familiar. He continued:

"I would not let the boy who is learning the trade under my instructions touch an ad. or a job until he has thoroughly mastered the art of setting straight matter correctly; until he can take any page of manuscript and turn it into type in a workmanlike manner. That is the foundation of the art of printing—straight matter. All composition outside of this is ornamentation. Mr. De Vinne, of New York (whom I still regard as the printer laureate, despite the recent vote), once said to an apprentice, 'Ornament your construction, but never construct

your ornaments.' The idea is that the page of straight reading matter is the construction, the perfect architecture of the master printer, and whatever is added to it by way of display lines or other embellishments is simply an ornament. The ornament should thoroughly harmonize with the original construction. It should add to the strength, symmetry and beauty of the original, instead of hiding it. Typographical ornamentation should not be confined to those little pictures of nothing which lie around every printing office and are an eyesore to tasteful printers, though a delight to the youthful aspirant for typographic fame; it should include every line of display that appears with the text.

"There is always a reason for displaying a line of type, but the reason should appear in the line itself. It usually is intended to give emphasis to an idea of the author.

"Before you give a boy copy for an ad., it is a good idea to instruct him on the use of ornamentation and display. Some compositors—too many, I think—run too much to display. They call into play every grotesque or distorted face the office affords. Instead of a thing of beauty, their production is a display of bad taste, than which a page of solid nonpareil would be preferable from the reader's standpoint. The competent compositor will pick out for display only those lines intended to be emphasized by the author, and he will use unusual and grotesque faces very sparingly; his display lines will do as they are intended—catch the eye of the casual reader and direct it to the accompanying matter."

Mr. Smith then related some humorous experiences he had had with different advertisers relating to the subject of display, and concluded:

"A little careful instruction in the right way at the right time will make a good printer out of many a boy in a few months who would never be anything but a poor printer—an unprofitable workman—if left to find out what he can around a printing office for several years."

#### DOES THE UNION PROMOTE MEDIOCRITY?

"I don't employ union men," writes a master printer, of Rochester, New York, "because I object to the limitations which unionism seeks to place upon individual endeavor.

"The union says: 'All workmen are equally competent; all shall receive like compensation.' I know that to be contrary to the truth. Hence I employ men who are not bound by any such fallacious theory, and I pay them according to their earning ability. No man in my employ who can earn \$20 a week is compelled to accept any less sum because he belongs to an organization which provides a minimum rate below which no member shall be allowed to go. On the other hand, when I employ a man whose earning capacity is only \$10 per week, I am not obliged to pay him more just because the union says I must.

"Members of the union have oftentimes sought to convince me that I am wrong in my conclusions. The union, they say, does not restrict individual effort, nor place a handicap upon superior ability. The employer, they argue, is not bound to employ workmen of inferior ability. He may select only the best men, if he chooses, to whom to pay the scale.

"Let us see if these arguments be true. Every union which I know anything about—and I speak with particular reference to those concerned with the printing craft—first of all fixes a minimum scale. That scale is usually based upon the highest rate which the employer can be forced to pay. In times past the unions have gone even further and have enacted laws which prevented their members from accepting more than the minimum thus established. Only at the last session of the I. T. U. such a law was wiped off the statute book. The spirit, however, still remains. Many of the members are not satisfied with fixing a minimum compensation and passing laws making it a misdemeanor for members to accept more than the wages of mediocrity—they would place a limit upon the output of a member's labor, and prescribe a penalty for those who dare to

overstep the mark. I need only turn to the current number of the official organ of the union for evidence of this deplorable spirit. On page 71 of the *Typographical Journal* for January 15, W. J. McLavey, of Syracuse, New York, deplores the fact that a member of his union sought to make a record by outstripping his fellows in the matter of speed in machine operation. Listen to him:

At first his fellow-men regarded him with wonder, which in turn gave way to contempt, and then to pity. Here was a union (?) man working in an office where the powers that be were satisfied with the amount of work being done. Without any extra compensation, without being forced to it, he set a pace which impelled the others unconsciously to pull out. All over the town operators were beginning to relax from the killing pace which had characterized this city, and resulted in turning out more speedy men, perhaps, than any other place in the country in proportion to its size; but that didn't bother the seeker after fame.

"Terrible arraignment, is it not? But what does this member of the Syracuse Union propose as a remedy for this wretch, whose ambition, like that of the angels, threatens his downfall. Here it is:

As to the remedy to meet this condition of affairs: We might appoint a secret committee to regulate the speed of the swifts; but I think one of the troubles is that we already have too many laws. Let each operator apply the law-of common sense, work as if he were a human being, and bear in mind that ridicule will sometimes remedy an evil where force fails.

"The quotation so clearly sets forth the spirit I am trying to describe that comment upon it is unnecessary. The man who has the ambition to 'pull out' and make a record for himself and incidentally to benefit his employer is invariably frowned upon by his coworkers in the union ranks.

"Who does not know that no two men have the same productive capacity. In a composing room force of a score of employees, I'll venture to say at least one-half can be classed as much below the average. And yet the union, by an excessive minimum scale, requires these men to be paid as much as the other half, whose aptitude for the work makes them twice as valuable to the employer.

"To say that the employer is not compelled to employ men of inferior qualifications is simply begging the question. These men are entitled to a living; there is a market for their labor, or would be but for the artificial barriers interposed by the union.

"I have men in my employ who receive many dollars more than the local scale of wages calls for. I have men, also, who receive less than the scale, because their earning capacities are so much less; both are paid according to their ability to produce, which again, in a measure, devolves upon their willingness to exert themselves in their employer's interest.

"That trades-unionism has many merits I am willing to admit. I have pointed out what seems to me one of its defects, in the hope of suggesting a needed reform. I am not sanguine that any great improvement can be brought about, since superior ability is so largely outnumbered in the union ranks by persons of mediocre talents. The union, I charge, is a great leveler of individual enterprise. It puts a premium on inferiority; it places an embargo on ability; it smothers ambition; it stifles laudable rivalry.

"So long as it does these things, so long will there be competent workmen outside the pale of unionism. So long as good workmen can be obtained outside of the union, so long will there be employers who prefer not to be entrapped by union restrictions."

I offer my correspondent's views for what they are worth. I do not entirely agree with him on his estimate of the influence of trades-unionism, still I believe his words contain a grain of truth which the unions would do well to heed. I should be glad to hear from other employers upon this subject.

#### THE FUTILITY OF STRIKES.

If anything further was required to demonstrate the futility of the strike as a weapon to accomplish the amelioration of labor, it is found in the outcome of the great engineers' strike in England. The strike began July 13, 1897. The engineers,

who, by the way, correspond to the machinists of this country, demanded an eight-hour workday, with a price and one-quarter for the first two hours of overtime and price and one-half after that. The employers declined to grant the request on the ground that foreign competition was already greater than they could meet under the existing conditions.

The men immediately struck and a bitter fight has been waged since. It is estimated that the disturbance threw out of employment 100,000 engineers in the United Kingdom, not to speak of men employed at contingent occupations. Not alone were the resources of the trades-unionists of Great Britain called into play, but the organized workers throughout the world were appealed to.

Special emissaries were sent to the continent and to America to drum up subscriptions, and the amount spent directly, in the payment of strike benefits, is estimated at millions, to say nothing of the enormous loss caused to both the employers and employees by the long-continued suspension of business.

Numerous attempts to compromise the dispute met with no result. The strike was terminated early in the year by the complete surrender of the employees. It will take the engineers years to recover their lost ground, while reliable authorities say that the amount of work driven from England to foreign countries is inestimable and will never be recovered.

#### DEATH OF ALBERT H. RAYNOR.

For the second time within a few months the Detroit master printers have suffered a depletion of their ranks by death. On

January 28, Albert H. Raynor, of the firm of Raynor & Taylor, passed away. Mr. Raynor was born in Newburg, Ohio, sixty-one years ago. Early in life he became a printer's apprentice at the office of the Newburg *Advertiser*. When a boy of seventeen, he landed in Detroit and worked as a journeyman job printer. At that time he was an active member of Typographical Union No. 18, serving one term as president. He was also a delegate to the Washington convention of the International Union in 1874.

Three years later the firm of Raynor & Taylor was organized, which has since grown to be one of the foremost establishments for certain kinds of work in the West.

In the 80's, Mr. Raynor played an important part in the municipal life of Detroit. As a member of the upper house of the city's council he exposed a scheme to bribe the aldermen into granting a long-term franchise to a certain lighting company.

For a number of years past Mr. Raynor was a sufferer from Bright's disease. A visit to Hot Springs, Arkansas, failed to do him permanent good, and he returned home a few weeks ago to die.

His funeral was largely attended by members of the Master Printers' Association and the Typographical Union, both of whom adopted resolutions memorializing his sterling virtues.

#### SOME QUEER BIDDING.

The Michigan State printing contract is let biennially. It involves about \$50,000 per annum, exclusive of the stock, which is furnished by the State. When the bids were opened a few weeks ago, it was found that the Review & Herald Company, of Battle Creek, was the lowest bidder by several thousand dollars. On the binding contract alone, it is estimated that there was a difference of \$13,000 between the lowest two bids. The Battle Creek concern is an adjunct of the Adventists' Society and does not employ union labor, while Robert Smith & Co., who have heretofore done the work, employ union labor and pay the scale. The unions naturally protested against the contract being given to the Battle Creek company

under those conditions. The employing printers also protested that such competition was unfair. A number of Michigan preachers sent in a protest on the ground that the State could not afford to aid in building up a religious institution. These protests were not without their influence upon the State auditors, who decided to divide the contracts, awarding that for the printing to Robert Smith & Co., of Lansing, and that for the binding to the Review & Herald Company, of Battle Creek. This decision, however, was unsatisfactory to all concerned, and the board has decided to give all parties another hearing.

#### NOTES.

JOHN MEDOLE, the oldest master printer of New York, died on January 27, from injuries received in being run down by a cab a few days previous. He was for many years at the head of the firm of John Medole & Son.

THE STATE OF IOWA spends annually \$150,000 for school books printed in other States. The typographical union of Des Moines is agitating for a legislative enactment providing that these books shall be printed within the commonwealth.

IN response to numerous inquiries, I would state that information in regard to the formation of local societies of the Typothetae can be obtained by addressing J. Stearns Cushing, secretary of the National Typothetae, Norwood, Massachusetts.

J. STEARNS CUSHING, secretary of the United Typothetae of America, writes: "I am very glad indeed that THE INLAND PRINTER has added a department for master printers to its other excellent features. I am sure that its large circulation will make such a department of distinct value to the whole printing fraternity."

THE SECRETARY of the Printers' and Publishers' Association, of Detroit, informs me that the plan of collecting *passée* accounts through the association's attorney, and the listing of "dead beats" and slow-pay customers is meeting with gratifying success. "Of course," says Mr. Starring, "we have to experience the difficulties which all innovations encounter at the beginning, but our plan is now in good working order and in the end we expect it to save our members hundreds of dollars."

ENGLISH book and job printers appear to be no nearer the eight-hour workday than their American cousins, if as near. Out of 155 typographical societies in the United Kingdom making reports, one gives 50 hours as constituting a week's work; 6, 51 hours; 2, 51½ hours; 10, 52 hours; 12, 52½ hours; 7, 53 hours; 86, 54 hours; 6, 55 hours; 1, 55½ hours; 7, 56 hours; 1, 56½ hours; 2, 57 hours; 1, 57½ hours; 2, 58 hours; 2, 59 hours; 4, 60 hours. The newspaper printers, as here, enjoy the double advantage of fewer hours and larger pay.

THE W. B. CONKEY COMPANY will remove its plant from Chicago to Hammond, Indiana, where it has been given a fine building site, with a bonus of \$75,000 to be used in building, and a guarantee that its water and city taxes shall not exceed \$500 per year. The company, on its part, agrees to employ not less than 600 persons constantly. The company will maintain a headquarters at Chicago, but all the manufacturing will be carried on at Hammond, where it is proposed to erect a model printing institution. It is expected that the removal will take place by May 1.

OBJECTIONS are being raised against the uniform nine-hour day which the printers are seeking to introduce, on the ground that it takes no note of the difference in the conditions of life in the great cities and in the smaller communities. In towns of 10,000 or less, it is urged, it is possible for employees to secure homes within a few minutes' distance of their occupation. In New York, Chicago, and other large centers, on the other hand, many workmen are obliged to spend from an hour and a half to two hours a day in going to and from their place of business. There is a less argument for a shortening of the hours in the smaller places than in those requiring this great sacrifice of time.



ALBERT H. RAYNOR.

## GARDNER C. TEALL, ARTIST.

THE INLAND PRINTER has pleasure in submitting a few fragments of drawings, which may be taken as characteristic of the work of Mr. Gardner C. Teall, the first art editor of the well-known journal, *What to Eat*. In that publication Mr. Teall put much in the way of ideas into its construction, and made it the success it surely is. Mr. Teall is a young man but little past his majority, and has won his art education without studying art in any form in any school or under any instructor, although he frankly wishes he had had such advantages. What he has done has been wrought out of a quick apprehension and unfailing industry. He has done work successfully in nearly every medium, and has cultivated versatility, finding necessity a valuable master. Mr. Teall proposes in the future to confine his work to pure illustrative and decorative art. Aside from drawing, he has done and is doing much writing for the magazines. His first drawing appeared in the *Chap Book*, and he has contributed to nearly all the smaller magazines, as well as the more pretentious ones, drawings in black-and-white, and prose, verse and translations. While the designs presented in connection with this brief mention of Mr. Teall are not his latest work, still they show something of his style and the general character of his productions. At the present writing Mr. Teall is not devoting much of his time to drawing, having taken a position with *The Inter Ocean*, Chicago, as reporter.



Written for THE INLAND PRINTER.

## THE COLLECTOR.

BY J. C.

ONE of the most important of men is the man who gathers in the shekels for the printer, to keep the pot a boiling and make the busy wheels go round. His labors are not always appreciated, and his salary is rarely a bonanza, yet he keeps the even tenor of his way, unmoved by the snub or indifference on the part of his client. His cheery "good morning" is often met with the ill-concealed displeasure of the man who does not want to see him. His polite request to settle the little bill is ignored, and with one of the many excuses that come so readily from the fertile brain of the debtor, he is asked to "call again." He does call again; in many cases very often—many times—before he can



CARTOON FOR COLORS.

"Where is the Prince that will pass the hedge of Spanish Diplomatic Thorns and awaken the Sleeping Beauty?"

give a receipt for the account of a few dollars. His patience is untiring, if he has found his vocation. His cheerfulness is undisturbed if he is a good collector; for collectors, unlike poets, are not born, but manufactured in the hard and thorny path of adversity.

Having graduated and taken out his degree in this school, his value is inestimable. He is worth more to his employer than the cleverest of lawyers or the ablest of salesmen. His employer does not always like to acknowledge this fact, because it might require an increase of salary to substantiate it. No! it is policy on his part to complain occasionally how slow collections are, and to suggest means for getting so-and-so to settle his little bill. But it is not always so; the collector is sometimes appreciated, and his persistence and industry acknowledged even by the "dead beat" himself, who never intends to settle his account.

The art of collecting is a fine art. As has been pointed out it does not come, but has to be acquired. It comes from experience applied and tact manipulated. It requires, to begin with, a knowledge of human character, ready wit, and the most suave and Chesterfieldian manners; an even temper, and a bright, easy way of dealing with men; the art of making friends, and of sitting on enemies.

"Be all things to all men," is a good motto when self-respect is not forgotten. You can handle a man that knows you more readily than

anybody else, except the man that you know. There is a subtle difference between the two terms that only a trained collector would appreciate. The collector who is in touch with his client; who can take an interest in his complaints of hard times and slow collections; who shows by his manner that he appreciates the efforts of his client to square up, and who says, after a confidential chat, "Well, I'll look you up later, or I'll call in next week"; that man has got the quality of a good collector, and has got as near getting that account as a man can go. He calls in next week, and is often successful.

Look after the weak customers, and help them to help themselves, is advice not always heeded. The advice given by the editor of a Western paper to his subscribers is also not as practical as it might seem. He waxed poetical, thus:

"The wind bloweth;  
The water floweth;  
And the lord knoweth  
We are in need of our dues;  
So come a running,  
Ere we go a gunning;  
This thing of dunning  
Gives us the blues."



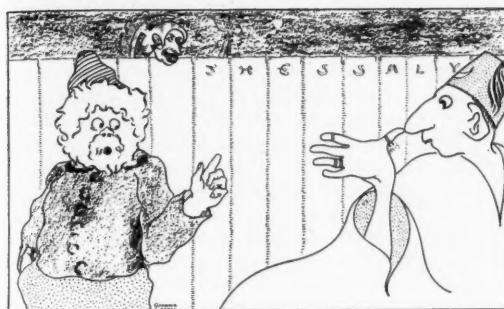
This subject might be extended to a handsome volume with anecdotes from real life from the notebook of a collector, but I have done.

## A PRIZED PUBLICATION.

The following story appeared in the Danville (Ill.) *Sunday Press* not very long ago. The name of the postmaster-editor is suppressed, as the temptation under which he succumbed was more than any man could successfully withstand, regardless of his politics, to say nothing of his religious belief:

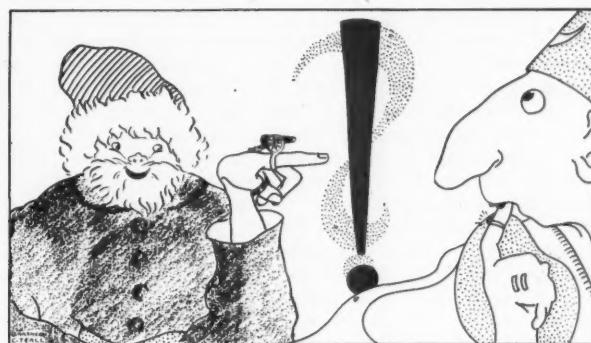
A COUNTRY EDITOR MADE TO GIVE UP "THE INLAND PRINTER" BY A JOB PRINTER—DAVE CUSICK'S EXPERIENCE WITH THE NEW POSTMASTER AT \_\_\_\_\_.—Davis Cusick, a Vermilion street job printer, had an experience yesterday with the editor of the \_\_\_\_\_. who has recently been appointed to the position of postmaster at that place. THE INLAND PRINTER is a prized publication among those who set type, and Dave is a subscriber, and an appreciative





CARTOON FOR COLOR.

Russia says "Git!" Turkey says "Nit!"



CARTOON FOR COLOR.

Russia: "I have rings of my own."

one, for the last number had a blue-penciled complimentary notice of his work. The editor called upon Dave, sat at his desk, looked at the rich coloring in the journal, and when he departed Dave could not find the book.

A high-class magazine, with a marked notice of himself, was not a thing that Dave would let go without an effort to recover. The editor had said he was going to Indianapolis, and it still being some time before the cars moved off, Dave slapped on his pants guards and struck for the Big Four depot at a speed that made him liable for violating the speed ordinance. The editor was not at the Big Four depot, so Dave remounted and rode the ties to the junction. He saw and recognized the grip belonging to the editor, but that individual was nowhere in sight. Pretty soon Dave caught him coming out of a saloon, an unusual place for an editor to be, and he tackled him. The editor denied having taken the magazine and expressed a willingness to have his grip inspected by the job



printer. Dave went with him into the depot, the grip was opened and the magazine was not in sight, unless it was in a roll that was neatly tied up. Dave asked for a look at the roll, but the editor declared they were bonds. He had been recently appointed postmaster at —— and he was going to Indianapolis to have them filled out. It struck Dave as rather singular that a man appointed to hold a post office in Illinois should have to go to Indiana to have his bond made out, and he insisted on seeing the inside of the roll.

The editor said they were private papers and he would not permit an inspection. If the job printer would call a policeman he would open up the package. Dave declared that was what he would do and started as if to carry his intention into execution, when the editor and postmaster stopped him. The roll contained THE INLAND PRINTER and was turned over to Dave. If the new postmaster at —— is inclined to pick up things

in this manner he is certainly not the right man for the place, unless the Republican party intends to do things that way. Maybe the party is to blame and not the man.

#### THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

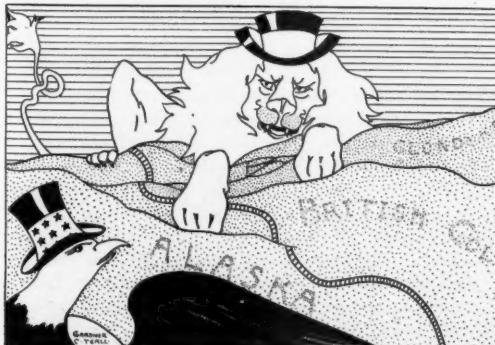
*Bulletin de L'Imprimerie* (monthly), 7 Rue Suger, Paris, France.  
*Typographical Journal* (semi-weekly), 25 cents a year. J. W. Bramwood, DeSoto block, Indianapolis, Ind.

*The American Pressman* (monthly), \$1 a year; 10 cents a copy. Frank Pampusch, 350 Dearborn street, Chicago.

*Scottish Typographical Circular* (monthly), 1s. per year. The Scottish Typographical Association. Address William Fyle, 17 Dear street, Park street, Edinburgh, Scotland.

#### PROFIT-SHARING.

About ten years ago there was considerable to say on the subject of profit-sharing with employees. Many good people thought they had solved the riddle. An extensive quarry concern, in Rhode Island, I think it was, declared its intention of so doing, and received considerable notoriety at that time. As nothing further was heard, I presume the attempt failed. The Boston *Herald*, under the old management of R. M. Pulsifer & Co., always solicitous for their employees' welfare, also tried it. One dividend only was declared, when the management changed. A few other concerns tried it with varying results. The movement can be traced to the wave of agitation started by the Knights of Labor, for it was this which forcibly brought the labor question to the attention of the public. The small success, however, which it has met has proved that profit-sharing is not the solution. While a few prosperous concerns could engage in it, the great bulk could not. They had more urgent



CARTOON.—Dispute Over Alaska Boundary Line.



CARTOON.—Perry Sails for the Pole.

need for their profits than that of giving them away, while not a few had no profits to share. Profit-sharing with keen competition can hardly be adopted as a rule of business; and, even so, are not the profits, which it is proposed to distribute, secured by adding to prices paid by consumers or workers? If A should increase prices to get profits, the consumers employed by B must bear the burden. If B also increases his prices for a similar purpose, A's workmen may suffer. Thus, we would see an employer in the doubtful rôle of collecting with his left hand from one workman what he gave out with his right to another, and meantime advertising himself as a philanthropist. In answer to "A Printer," of the Rand-Avery Supply Company, Boston, who asks, in last issue, Have we studied profit-sharing? we say, no, it requires no study; and modestly suggest that a little study on his own part before criticising trade unions and slurring their officers would do no harm.

#### LOSSES BY STRIKES.

Statisticians, governmental labor bureaus, State boards of arbitration and others often regale us with figures on the thousands of dollars lost during strikes by both parties thereto and the community generally. Wherein and how? In the majority of strikes work is delayed briefly; when the strike ends, additional time is put in to catch up. In protracted strikes other labor is secured; wages are still paid. In shut-downs or lock-outs, the consumer buys elsewhere; wages continue. If he cannot buy that particular product he will buy a substitute; he yet pays out wages. During the recent engineers' strike, trade left England for America and Germany; wages did not stop; or, if they did, it was to the extent of surplus product, and any difference will now be made up on delayed orders. Referring to the miners' strike of 1895, the Illinois Bureau of Labor Statistics said the miners lost \$1,693,910. President McBride said: "The strike lasted eight weeks. The markets were stripped bare of coal; but within two weeks after resumption the markets were glutted and the majority of miners were either idle or working an occasional day each week." Even inconvenience of strikes means more labor for some one. Wages and profits at such times may be shifted, but how do these bureaus figure out a loss? As a matter of fact, the only real loss to the community is that of their own salaries; but figures, like charity, cover a multitude of sins.

#### MACHINERY AND LABOR.

Does the machine displace labor temporarily or for all time? Current opinion is in favor of the first; that eventually the machine creates other opportunities which equalize those it has eliminated. An English writer adds: "Notwithstanding the immense progress in invention during the past century, and the consequent displacement of labor, the population of England is greater than ever." How account for this, then, if labor has suffered by the change? For answer, his hearers, in most part, assume a vacant stare, while the bourgeoisie applaud, social settlements softly mention state socialism and the student wonders. But the man actually displaced by wheels and cogs, with hands in pockets and stomach empty—he neither stares nor theorizes. The fact of his loss is to him a stern reality; statistics are of no avail. At which, again, the soothsaying economist stares in turn.

It is, indeed, a peculiar situation, that laborers should increase while starving! For we have seen men thus impoverished; we have known suffering and death to follow in the wake of the machine. Yet, population increases. The advent of the machine is not spasmodic, occurring at rare intervals. Were it so, it might be tided over. Its march is almost as regular as the diurnal revolution. Continually driving labor to the wall, population still advances!

And yet, strange situation that it is, the answer is simple enough when we stop to think. It is to be found in the fact that the number that the machine injures is far offset by the number that it benefits. The electric spark, displacing miners, smiths, machinists, labor of many kinds, sends forth power,

heat, light, convenience, time and comfort into millions of homes and callings. So with the cotton gin, sewing machine and reaper. So, too, eventually will the iron typesetter furnish cheaper composition and place the rarest and costliest works in the possession of the workers and add to the sum of knowledge.

Admitting this, as we must, the problem is not done with us. We cannot close our eyes to the annihilated, even did he number but one. Were there no alternative, were there no means of support unjustly denied to them, our conscience might be at rest. It is useless to say the fault is theirs, for much talent goes a-begging; a want adlet will block a sidewalk. Many of the best thinkers and scholars strive at a solution. He who says there is no problem to solve is out of joint with the times.

Some labor is displaced for all time by the machine. Did it not do so it would be of no profit. Did it only decrease labor here to increase it there, of what its benefit? Yet we do not deny its benefits; neither can we deny it saves—displaces—labor. It is said its decrease of labor opportunity is equalized by its increased product—that is, the saving which the consumer makes in one direction, due to the cheapened machine product, will be expended in another, and thus employ the displaced labor in a new occupation. This is true to some extent. Man's desires ever expand; the luxuries of one generation are the necessities of the next. The question is, does the advance of this latter tendency, desire, keep pace with the productivity of invention? As desire itself is limited by motive, motive by conditions, if the latter be strained, it is evident that desire must be dwarfed accordingly. The desire to enjoy is limited by the fear of want; the tendency is to save rather than to expend, and hence not to keep pace with invention. Again, the machine is on us over night, while habits are neither acquired nor discarded in a day. But greatest of all, the real cause of the difficulty is that for a long time the product of the machine is not cheapened to any extent, and thus the consumers make no saving and cannot expend and employ the displaced labor in some other occupation. The machine product is cheapened sufficiently only to successfully compete with hand labor. The cause of this is that competition in the manufacture of machines is prohibited by law—patent. The greatest portion of the labor saving of the machine is thus acquired by a few, whose needs as a rule are already well satisfied, and the universal law of increasing desire cannot be brought to bear on the situation.

This one instance shows how the laws of industry and commerce are disastrously affected by the laws of books. There are many others equally as prohibitive. The consequence of which is that business generally is in an abnormal condition, manifested in cut-throat competition, insolvency, lack of employment, strikes, lockouts, boycotts and panics. If business were otherwise, then, indeed, would the displaced labor of the machine find always a demand awaiting it, for the rule of progress is to continually decrease the labor in all occupations and increase their number. An important discovery like electricity, says George Iles, multiplies existing forces on the permutative principle, as  $1 \times 2 \times 3 \times 4 = 24$ . As production so vastly increases, the shorter workday should follow without effort, but it does not for the reasons assigned.

#### EMPLOYERS' AND EMPLOYES' RIGHTS.

"The Typothetæ admits the obligation of the members to the union, so far as it affects themselves, but denies their right to molest or injure those who prefer not to affiliate with or be governed by the arbitrary rules of these organizations," says Mr. Little, of the New York Typothetæ. To a reader located in Swampy Hollow or Ashtubululand, it must be pleasing to learn that the rights of the individual are so carefully preserved in New York. To those on the scene who are of the opinion such preservation is to facilitate the placing of one individual against another in order to secure the cheap labor of both, it sounds as interesting as a joke from last year's almanac. "Cadillac" is similarly exercised over the "hopeful father who desires his son to become a disciple of the art preservative,"

estopped by the limitations of the union. Again are we of the opinion that the concern of the employer for the apprentice is not so much that the rising youth may be given a chance to soar as that there may always be a plentiful supply of first-class workmen on hand, now a scarce commodity able to command a few dollars above the scale. We notice, too, that employers themselves hesitate not to invade individual rights when it suits their purpose. For instance, we are told with evident approval that "the organized master and journeymen printers of New York are fighting the prison printing bill." Yet they must know that if printing is taken out of prisons some other trades, broommaking, shoemaking, harnessmaking, must be increased. What, then, becomes of the rights of the employers and employees in these trades? Or if prisoners are kept at unprofitable labor, which appears to be the desideratum, the cost of their maintenance must increase accordingly, as well as the price of all products upon which they were employed. What, then, becomes of the rights of the taxpayers and consumers? At another time we have seen employers securing the passage

to equalize opportunities of employment, in which it succeeded fairly well. And now with its partial abolition, I do not see any great improvement in the personnel of the force. There is not so much aggressiveness apparent, but is this not due to the fact that good wages prevail, and the constant disputes over extra price matter, style, cuts, and time lost in various ways, have been eliminated by the substitution of the time for the piece system? The average work of the operator can hardly be said to be any better than under the hand piece system. The proofreading is also "horsed," for now that the expense of correcting falls upon the office instead of upon the compositor, slovenly work is the result, which begets more of its kind as it grows. Under the piece system, its careful reading and voluminous style, whole galleys with but two or three errors were seen quite frequently. Another of the new conditions is a considerable extension of the "pipe" system, the influence of editors, advertisers, politicians, and others used to secure situations, with the result that competency suffers in comparison, much to the disgust of the foreman, powerless to prevent the



HAROLD.

STELLA.

ERNEST.

CHILDREN OF ERNEST RAYFIELD, WITH THE LATHAM MACHINERY COMPANY, CHICAGO.

of a copyright law, creating a monopoly of ideas, or acting with the union to compel the resetting of foreign works. Neither have we as yet known an employer to refuse adopting the union label when he thought he would be the gainer thereby. At such times scruples on suffering youth, disappointed fathers, and individual rights which do not exist, have conveniently disappeared. Far be it from the intention of the writer to ethically condone invasion of individual sovereignty; it is desired only to point out that an analysis of the situation will show that we are all "tarred with the same stick." But for the sake of progress and the future, let us admit it, not attempt to deceive the public with the methods of the Jew peddler. The people do not all live in Swampy Hollow, and some day they may grasp the fact that we have other arts than the preservative.

## SHORTER WORKDAY FOR BOSTON.

At a recent meeting of the Boston Master Printers' Club the following was adopted:

WHEREAS, The sentiment of the employing printers of Boston for years has been in favor of a shorter working day, and the time now seems ripe for definite action tending to its adoption:

Resolved, That we recommend to the employing printers of Boston the establishment of a week of fifty-four working hours in their respective printing offices as near the first of May, 1898, as the conditions prevailing in their business will permit.

## ABUSES OF THE SUBBING SYSTEM.

Like everything else, the subbing system had its abuses, but its main purpose was to prevent discrimination whether because of personal dislike on the part of the powers in the office, activity in the union, or because of outside "pull," as well as

growing practice. Perhaps this is an improvement upon the piece system and the open office, but you cannot make the old-time printer, who held his situation on his merits, believe it.

## NOTES.

THE Winnipeg *Tribune* has been unionized.

STEUBENVILLE, Ohio, printers have secured nine and a half hours.

CHARLES PERRY TAYLOR has started the *Union Printer* at Tacoma, Washington.

THE Courier-Journal Job Printing Company, thirty-five compositors, has been unionized.

MANY unions have now a book and job branch for the better interest of that portion of the trade.

LABOR organizations generally have denounced the anti-scalpers' bill pending in Congress.

THE Montreal *Gazette* now uses the linotype. That city has but one English morning newspaper.

THE stereotypers of Columbus, Ohio, have secured an increase from \$2 to \$3 per week.

THE printers of Augusta, Georgia, have a paper called the *Round Table* to assist the unemployed.

HOUSTON, Texas, and Newark, New Jersey, unions have signified intention of inaugurating the nine-hour day on the first of March.

UNIONISM has been at a low ebb in Philadelphia since the trouble of 1892, but the officers are doing their utmost to build up, for which purpose the International has granted an amnesty.

## THE INLAND PRINTER.

William J. Bollman has remained the union's faithful secretary through all its varied career.

R. M. KELLAR has been appointed foreman of the *Commercial America*, vice L. Butler, resigned.

THE Government printing office, under patronage of Congress and Senator Hale, has now a library all its own.

WHILE many trades have revived in Seattle owing to the Klondike rush, printing is said to be only fair, and many printers idle.

ORGANIZER Jackson reports that there are 800 unemployed members of New York union, 250 of whom are drawing relief of \$2.50 a week each.

THE International Typographical Union officers will enjoin a Philadelphia firm from using a picture of the Childs-Drexel Home on nonunion cigars.

CLEVELAND Typographical Union has submitted to the International headquarters a proposition to withdraw from the American Federation of Labor.

THE Siegel-Cooper Company, one of New York's largest department stores, has reduced the hours of labor of its 3,500 employees one-half hour per day.

EDWARD HARFORD, fraternal delegate from the British Trades Congress to the American Federation of Labor convention, died of pneumonia on the return steamer.

CLEVELAND, Cincinnati, Columbus and Toledo printing offices went on a nine-hour day, with reduction of wages, three years ago, owing to dullness, and have not yet returned to ten hours.

BOSTON has now a municipal weekly, edited by the city officials, devoted to chronicling the transactions of the city government. Nevertheless there are some transactions which will not be chronicled.

A REPRESENTATIVE of Massachusetts has presented a bill to Congress to make the hours of labor uniform throughout the country, with intent to equalize conditions. An act to regulate the weather is now in order.

THE Detroit post office will have a printing plant similar to New York, Chicago and Boston. "Don't want that kind of business at all," said Joe Labadie in an interview; "plenty of places to have the work done; it's a bad scheme."

THE Social Reform Club, of New York, is composed of professional men and trade-unionists of both sexes. It has permanent headquarters and library, holds frequent meetings and does good work in the reform line. Ernest Howard Crosby, a lawyer, is president.

PUBLISHERS and others are much exercised over the announcement of the postal authorities to decrease the service in New York City, and well they may. An institution that cannot run a monopoly without an annual loss of \$12,000,000 ought to pass in its checks. We should be getting 1-cent letter postage instead of greater inconvenience.

REPRESENTATIVES McBroom (Toledo) and Bowman (Cleveland) will present a State printing office bill to the Ohio legislature. The former is an organizer of the American Federation of Labor, and the latter ex-president of Cleveland Typographical Union. Two years ago a [measure of this kind was declared unconstitutional in its make-up.

THE injunction of the *Commercial Advertiser* against the owners of New York's latest daily to estop them from using the name, *New York Commercial*, resulted in a decision by the court that they might use the word "Commercial" as an adjective, but not as a noun. Hence we have *Commercial America*. The former paper is known as the *Commercial* on the streets.

THE Ellsworth anti-cartoon bill is even more obnoxious than that of last year. It stipulates that the names of editors must be regularly published in their respective papers. I know two

writers at least of advanced ideas employed on scientific journals who would lose their positions instantaneously were the bill passed. While this is not the intent of the law, it is a fair illustration of how legislation works.

THE State of Kentucky gives its printing to the lowest bidder. The Sowle Printing Company has secured the present two years' contract on a bid, it is alleged, which will require composition at 14 cents per thousand. A bill to be presented to the legislature will ask for the union label on future work.

AN employer incloses a circular, which he has secured from a certain union, soliciting purchase of ball tickets, and adds this comment: "Do you not think it is a little undignified for both unions and hypothetical organizations to work ink men and paper houses, and what not, for donations to their entertainments?" To which I answer, on the union's side, in my opinion, yes; and inconsistent and unprofitable as well. In the realm of charity it may be well enough to receive gifts for the blind and halt, but able-bodied men ought to be above the practice. Workingmen particularly ought to hold fast to the principle of full payment for labor performed—nothing more nothing less.

THE department stores of Denver demanded of the daily papers a ten per cent reduction on advertising rates. The papers refused and the stores advertised in weeklies and by circulars. The various printing trade unions took up the boycott and instituted another against the stores, which held out ten days and then capitulated. Now the newspapers have advanced their rates, and the stores will add the increase to the prices, which will be paid by the consumer, who enforced the boycott to prevent the stores from reducing prices by reducing advertising expense and thus throwing printers out of work on daily papers, and their families on the streets, unable to pay the bills of the butcher and baker, who would have had to discharge help in proportion to the loss of trade. Which goes to show it is better to let things stay put unless you strike at the root.



Photo by Howe, Chicago.  
THE SLEIGHRIDE.

I WOULD AS SOON THINK OF DOING BUSINESS WITHOUT CLERKS AS WITHOUT ADVERTISING.—John Wanamaker.

## The Snowman and the South Wind.

Four winsome gales a-wooing ran, When lo!  
They spied a lonesome single man Of snow.  
One gladsome gale from northward rose. Behold!  
She warmer grew until he froze Her cold.  
One blithesome gale from westward sped Ahead.  
She turned to him ; he cut her dead Instead.  
One buxom gale the east forsook To woo.  
She shook his hand, and yet he shook Her, too.  
At last a lovesome south breeze blew Into  
The snowman's arms and stuck there, too, Like glue.  
She smothered him with her caress ; And he —  
Did he not melt ? Well, I guess yes Sirree !

W. G. JACKSON.



By courtesy *Chicago Daily News*.

## DESIGNERS AND ENGRAVERS OF TYPE.

NO. II.—BY WILLIAM E. LOY.

JAMES WEST.

THE earliest engravers of punches for the use of the type founder were generally goldsmiths, who worked from designs furnished them. The delicacy of manipulation necessary for the production of a steel punch, or its modern equivalent, the soft metal pattern letter, calls for all the skill of the wood engraver, with the most exact accuracy of eye to

preserve the proper proportion, weight and color. Very few engravers of type faces work from their own designs; indeed, the qualifications are so dissimilar that one would hardly expect to find them in the same individual. It is true that some engravers work out designs from the ideas or suggestions of others, or they make sketches and submit them for criticism to the type founder or printer, afterward making such changes as may be deemed advisable, then cutting the pattern letters.

Then the manipulation of steel and the soft composition metal now largely used call for entirely different treatment. One only finds the skill to handle either or both in the old cutters—those who began with steel and adopted soft metal when it became possible to utilize it. One of this kind is the subject of this sketch—Mr. James West, of Chicago. This gentleman is a native of Edinburgh, Scotland, where he was born in 1830. At the age of fourteen years he was apprenticed to a diecutter, with whom he served his full time of seven years. After the termination of his apprenticeship he engaged with Andrew Stuart, one of the most celebrated cutters on steel in Edinburgh, remaining with him for seven years. During this time he cut many different faces of roman and italic for type founders in London, and for Miller & Richard, of Edinburgh, besides the Open Anglo-Saxon series for Caslon, of London.

After closing his engagement with Andrew Stuart, Mr. West went to London, where he cut a series of roman faces for V. & J. Figgins. About this time he entered into correspondence with the late James Conner, of New York, and flattering inducements having been offered, he left London for America, arriving in New York in November, 1860. Here he was busily employed for some time, cutting romans, italics, scripts, and different job faces.

Mr. West's next engagement was with Farmer, Little & Co., and among his early productions were the series of Rimmed Roman, Rimmed Condensed, Rimmed Black, Franklin Ray Shaded, Payson Script, Heading Script, with two or more lower-cases with each size, and many other standard faces of type and borders. Later he undertook and carried to successful completion the cutting of what he considers the best work of his life, the series of Black Ray Shaded, which he did for George Bruce's Son & Co. Shortly afterward, the cutter who had begun the series of Penman Script for the same firm having died suddenly, Mr. West was sent for by Mr. Bruce and asked to complete the work, which he did, to the satisfaction of his employer and the admiration of printers everywhere.

New and aggressive foundries were now bidding for the trade of the West, and the next regular engagement was with the Cleveland Type Foundry. Here he engraved, from facsimile drawings of the handwriting of Mr. Carpenter, of R. Hoe & Co., familiar to all persons who had correspondence with that house about that time, two sizes of Carpenter Script. This was the first of the autograph scripts brought out, and had an immense sale East and West. An altogether new feature of this script was the continuation of the horizontal cross-line of the *f* over various sorts, together with ligatures and logotypes,



JAMES WEST.

enabling the compositor to give his work a striking resemblance to handwriting. For this same foundry he cut other autograph scripts, the Hoyt and the Cleveland, but they never attained to the popularity of the Carpenter.

Still acting on Horace Greeley's advice, Mr. West continued to "go west," and his work was next produced in Chicago, where he has ever since resided. Here he has worked for both the great foundries, cutting romans and italics for Marder, Luse & Co., scripts and other faces for Barnhart Brothers & Spindler. For the latter firm he has cut the No. 10 series of romans and italics, the West series of Old Styles, Hazel, Pantagraph, and, lastly, the series of Bank Scripts.

Mr. West makes no claim to designing and originating faces of type further than the skillful working out, with a delicacy of detail not surpassed, the suggestions and drawings placed in his hands. While he has done much creditable work in plain and ornamental styles, his reputation will probably rest with the varied and various scripts. No other engraver or cutter of type faces can point to so many. Beginning his work shortly after coming to America on ornamental faces, he gave to the printers of that time some of the most popular styles. The imitations, or in some cases drives, from the ornamental faces of the French type founders of fifty years ago had palled on the public taste. They lacked strength and freedom, so when the Rimmed Roman and similar styles were first brought to the attention of printers they seemed to catch the popular favor at once. Although now sixty-eight years old, Mr. West's hand is still as steady and true as when a young man. Witness the series of Bank Script, cut in five sizes within the past year.

## ESTIMATING NOTES, QUERIES AND COMMENTS.

CONDUCTED BY JOSEPH J. RASTER.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interests of the printing trades. All letters for this department should be marked "Raft" and addressed to 212 Monroe street, Chicago.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named:

**COST OF PRINTING.**—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. \$1.50.

**INLAND PRINTER ACCOUNT BOOK.**—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, \$5; 200 pages, 1,000 jobs, \$3.50. Specimen page and descriptive circular on application.

**THE HARMONIZER.**—By J. F. Earhart. An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. \$3.50. The Inland Printer Company, Chicago.

**PAPER STOCK ESTIMATING SIMPLIFIED.**—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. \$5.

**WHITE'S MULTICOLOR CHART** contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. 80 cents.

A UNIFORM rate of  $1\frac{1}{4}$  cents for plate work, and 2 cents for block work, has been adopted by the electrotypers of New York City.

It was after careful consideration and much thought that I accepted the position of Estimate Editor tendered me by Mr. McQuilkin. I very well knew that the foremen, superintendents, managers and proprietors who had some time to spare would have ideas to advance, comments to make, fault to find, etc., that would hardly come under the head of a discussion. It was with this knowledge that I undertook the care of the department. I have received the following letters among others:

PORTLAND, ME., December 22, 1897.

I would like to ask J. J. Raster, who says that \$17.50 is enough for the statement job, and attempts to demonstrate it by figures, on page 309 of the December number of THE INLAND PRINTER, the following questions, namely:

Are you in the habit of making your customers a present of \$2.50 worth of ruling and the labor of padding 16,000 statements on a \$17.50 job? Where can you get electrotypes of a statement-head made for 15 cents? I think if proper charges are made for these three items and the usual addition of 50 cents per 1,000 for copying ink, he will find that \$25 is not so much out of the way after all.

Yours truly, FRED L. TOWER.

To the Editor:

In the current issue of THE INLAND PRINTER I see that J. J. Rafter attempts to show how a fair thing can be made by printing 15,000 statements (two sizes) for \$17.50. We fail to see it, for the simple reason that Mr. Rafter has forgotten the item of ruling, which we would say would be at least ten per cent more to be added to the \$17.50.

Yours truly,

J. A. KREITLER.

To the Editor:

We have been reading over the article headed "Good Estimating" and "The Other Fellow," by J. J. Rafter, in December number of THE INLAND PRINTER, and have come to the conclusion that Fountain & Co's price was nearer right than the other fellow's—the prices for work done on the job are too low in the first place to allow a fair profit, while making up form, distributing and ruling are left out altogether; if this is the way the "other fellow" figures, the sooner he gets out of business the better for him and others engaged in it.

Yours truly, L. F. FEUCHTER.

*Answer to Mr. Tower.*—If you deal direct with any mill, write them and ask for what price they will rule the quantity of paper necessary to do the job. I think you will find that there's no "present been made to the customer." If you pay \$2.50 for ruling 6,000 eighth and 10,000 sixteenth statements, you are not in it. Electrotyping charges vary in different localities. This charge is right when in close quarters and it is necessary to get to a close figure. If you are prepared to do this part of the work, you can do so at the price with profit. Why should, at this day, a charge of 50 cents per 1,000 impressions be made when using copying ink? It certainly does not cost any more than black, figuring the amount used, and if you do any work of this kind you can use it with no more trouble than black. The padding cost, for labor, board and material, 30 cents. *Answer to Mr. Kreitler.*—You may find the above explanation sufficient; if not, I would be glad to have your further views. *Answer to Mr. Feuchter.*—I have been in business for twenty-five years, and have made the printing business a study. If I might presume on this to offer you advice it would be: to get trade, hold it. To do good work and make money in the printing trade one must be alive and constantly studying how work can be done at less cost to produce with a profit. There are new methods invented every day. It will pay you to look them up. If you have occasion to "discuss," kindly say how you would do the job under consideration. Do not say that it is too low, and stop there—tell me why and how you would do it. We are all interested. Let us hear from you again—in the way of discussion. Your letter-head is a good one, by the way.

I have received several letters of the same tone as the one I print below; space will not permit the publication of all of them, but most of them indicate that the writers are up-to-date and able to hustle:

Joseph J. Rafter, Hartford, Conn.:

DEAR SIR,—I have been glad to see your articles in THE INLAND PRINTER. They certainly are a step in the right direction. Apparently, the rot written on this subject heretofore has been contributed for the greater part by people who knew nothing about modern appliances or methods, and if the printer who read them was guided thereby and made his estimate in accordance therewith, he would not get the job he figured on once in five hundred times. Yours truly,

THE J. R. CO.

We are very glad to reprint a letter from Mr. J. C. Dando, treasurer of the Dando Printing & Publishing Company, of Philadelphia, Pennsylvania. It refers to an estimate made on page 522 of January number—"W. N. G., Norfolk, Virginia":

PHILADELPHIA, January 15, 1898.

Joseph J. Rafter, Esq., Inland Printer, 212 Monroe street, Chicago, Ill.:

DEAR SIR,—The impression conveyed as to the purpose of THE INLAND PRINTER in adopting the "Estimating" department was to guide printers generally from the error of their ways, and the probable cause which suggested such a department was "bad blood known to exist among printers," or, in other words, the common knowledge that a practice of selling printing twenty-five to fifty per cent below its value had become too common.

It is probable the majority of printers in the land will follow a "disciple" whose contention is that the price of printing has been forced to a level far below "fair values"—if so, that means the lowest bidder in each case is cer-

tainly wrong, and therefore a dangerous subject for a "disciple" to endeavor to support, if he desires to maintain the confidence of his own followers.

In dissecting W. N. G.'s estimate on 7,000 rental returns, per January issue of THE INLAND PRINTER, you seem to be inclined toward the correctness of "the lowest bidder," and endeavor to support his case; this would be quite correct if true logic and reason backed your support; otherwise it would be fair to imagine that you suffered from the same chronic disease so prevalent among the lowest-price men. It must be confessed that to advocate and endeavor to maintain the true value of printing it requires skill, knowledge, and especially nerve, and the writer sympathizes with you—yea, pities you—in the task; so much so, in fact, that he desires to contest the accuracy of your diagnosis of the W. N. G. case, namely:

W. N. G., Norfolk, Virginia, claims he estimated for 3,000 rental returns, 14 by 8½, and 4,000, 7 by 8½, or a total of 7,000 blanks, ruled two patterns and printed in copying ink, \$17.25, as follows:

Composition	\$ .75
Presswork, 7,000	7.00
Cut and trim paper	.15
Cost of paper	5.60
"    ruling	3.25
"    copying ink	.50
Price quoted	\$17.25

The inference might be that the composition required 1½ hours, ruling 2 hours, job press work 8 hours, and paper 7½ cents per pound. Yet you contest W. N. G.'s judgment: 1st, in printing one at a time; 2d, in using a medium good stock paper, and putting too high price on it; 3d, you infer that he only ruled 14 by 17 sheet, and accordingly conclude his error to have been in not printing two at a time on a small cylinder press, and using a common E. S. 6-cent colored flat—thereby creating your price as follows:

Paper, 17 by 28, laid E. S.	\$4.75
Composition and lock-up for foundry	1.00
Ruling 1,250 sheets, 17 by 28, twice through, and cutting	2.00
Presswork, copying ink, 3,500 impressions, small cylinder	4.00
Electrotype	.50
	\$12.25

Now, in the first place, by proposing to use a cylinder press for this job, you are advocating a machine which has a value in its production 2½ times that of a job press (or should have). Therefore, taking the 7,000 single impressions and make-ready on job press, requiring 8 hours at 53 cents per hour, or \$4.25, and comparing it with 3,500 impressions (two on), cylinder and make-ready, requiring 4½ hours work at \$1.26 per hour, or \$6, an increased cost is created on cylinder over job press of \$1.75, and the necessity of getting an electro (which is cheaper than resetting) adds 50 cents, or a total excess cost of \$2.25 created by employing a cylinder instead of a job press on the work. The only possible difference created between the two kinds of presses is 3,500 less impressions (of a job press), at a value of 55 cents per 1,000, or \$1.86, which is more than consumed by the increased cost of labor and fixed charges on a cylinder press plus the cost of an electrotype, and therefore demonstrates the economy and advisability of using the job press on short runs. If two could have been gotten on the job press, then it would have been economical and advisable to have printed two at a time, but never economical or advisable to use a cylinder press on a job which does not warrant printing more than double what a job press will take on; even three against one is a close call on even results.

In the second place, it does not seem the best of policy to advocate the use of common 6-cent E. S. colored flat rather than a medium grade 7½-cent, nor does the proposition as printed signify any ground for the assumption that the sample which Mr. W. N. G. bid upon was or was not a 7½-cent grade. If it was only a 6-cent grade, then, of course, Mr. W. N. G. was at fault as to paper; but if not, then he was right and wise in calculating at a price which would enable him to buy exactly what his customer asked for.

In the third place, it is quite certain that the ruling should have been done in sheets 17 by 28—in fact, the proposition as printed does not admit any conclusion of its having been done otherwise. Therefore, all things considered, it would seem that Mr. W. N. G.'s price was about correct according to what the price of printing "ought to be," and that the "other fellow" (his competitor) was an ignoramus; but considering the present condition of the printing business Mr. W. N. G.'s price was perhaps too high, and might be figured as follows:

Paper, 17 by 28, 28 pounds at 7½ cents per pound and cost of handling	\$6.15
Composition, 1½ hours	1.50
Ruling, 1,250 sheets 17 by 28 twice through and cutting (2 hours)	2.40
Presswork, 7,000 impressions and make-ready, 8 hours, job press	4.25
Ink, copying	.35
	\$14.65

Or, if "Mr. Wiseacre" wanted to print the job on a small cylinder press it might be figured—

Paper, 17 by 28, 28 pounds, at 7½ cents per pound	\$6.15
Composition, 1½ hours	1.50
"    lock-up for electrotype, ½ hour	.25
One electrotype	.50
Ruling, 1,250 sheets twice through and cutting	2.40
Presswork, copying ink, 3,500 impressions and make-ready, 4½ hours, cylinder	6.00
	\$16.80

or \$15.70 if 6-cent paper was used, but never \$12.25 if in business for profit.

## THE INLAND PRINTER.

Of course, nobody seems to know exactly what printing is worth nowadays, but if Mr. W. N. G. is actually wrong, his fault probably lies in lack of system or method of estimating, or perhaps from an erroneous method of ascertaining the "net cost" of the various elements of his business—his rate on composition and presswork would signify the latter most likely to be the case; but it is certainly not because he failed to calculate doing the work on a cylinder press.

If Mr. Rafter cares to dispute these claims, the writer would ask that he specify therewith his basic price per hour for composition, basic price per hour for presswork, basic price per hour for ruling, and how many hours he calculates in each case.

Very truly, J. CLIFF DANDO.

**Answer.**—In the first place, the writer specially stated "that it was close, but with careful management it could be made to pay," and as I presumed that his bid was the highest, and the "other fellow" the lowest, it was my intention to show that it could be done with profit. It is not good judgment to figure the use of a  $7\frac{1}{2}$ -cent paper when the customer has submitted a 5-cent paper which he says is good enough. The composition was four lines and one line in box head; actual time for composition, reading and locking for foundry would be  $\frac{3}{4}$  of an hour, and you have figured \$1.75 for this part of the work. W. N. G. must have figured the ruling in single cap when his cost charge was \$3.25. Now, as to the presswork. I still contend that my plan is right, for several reasons, one of which is, that if run on a job press, the form has to be made ready twice, as you cannot print 3,000 impressions with sheet  $8\frac{1}{2}$  by 14, head down, in four hours; you would therefore run it the long way of the sheet, and turn the form around for the quarter sheet; and if you use a half medium the cost is almost as much as a pony cylinder. You have figured to use up  $4\frac{3}{4}$  hours in printing 3,500 impressions in copying ink on a pony cylinder. Now, that is radically wrong. The writer could produce that job in about  $2\frac{3}{4}$  hours, including making ready and wash-up, if necessary. It may be that copying ink would be already on for some other work. There is no need of using a fountain for this job. The improvements in machinery have changed the cost of production to such an extent that it is not safe to condemn anyone who it may seem has given a figure on work that is too low. Of course, the writer has the advantage of having seen one of the blanks in question. On jobwork, figure composition 75 cents, ruling \$1, and pony cylinder, about 17 by 24, \$1.25. Let us hear from you often; this department is open to all, and especially to those who give as careful attention to detail as you have in this case.

**CALENDAR PADS.**—The writer has been asked by several correspondents to give his views upon the way of doing one certain job of printing in what we term an up-to-date or modern office. To this end we will take up the making of 5,000 calendar pads. Printers seldom look into the matter of making the pad where they make the back. It is taken for granted that those who manufacture these in large quantities have made a price upon them that cannot be touched, therefore they simply order them without "looking it up." Had they done so, they would have found it a good job in itself.

5,000 calendar pads, 12 months,  $2\frac{1}{2}$  by  $4\frac{1}{2}$ , printed in black, glued and cut separate, ready to be attached. Paper, 24 by 38, 40 pounds M. F. (smooth), without full year at back. This price is based on producing this job in an old office, one that has grown from one platen press to six cylinders and as many job presses in fifteen years.

5,000

Plates (cost \$5) 12 months.....	\$6.00
Locking form (3 by 4), made up to size, no trim .....	.50
Paper, 24 by 38, 40-pound M. F. (6 out), 850 sheets (4 cents cost).....	4.00
Paper, 24 by 38, 30-pound colored news (72 out), 75 sheets (2 $\frac{1}{4}$ cents cost).....	.50
Presswork, 5,000, imposition and make-ready (4 $\frac{1}{2}$ hours on pony drum cylinder—17 by 24).....	6.00
Cutting up to size, 60,000 pieces, 1 hour .....	1.00
Gathering 60,000 pieces @ (8 cents cost).....	6.00
Glue up and cut separate.....	1.00
No trimming necessary.	\$25.00

This same pad can be bought of dealers for \$22 net, and if you add 12 $\frac{1}{2}$  per cent, the cost of the pad is the same, but the printer has done the work and made a profit of 25 per cent, which is 12 $\frac{1}{2}$  per cent more than if he had not made them, and certainly a better job. Now, in a modern office, the paper,

plates, cutting and binding processes are exactly the same—but when we come to the presswork, what then? We put it on a pony "Whitlock" or "Century"; it is made ready in half an hour, and 5,000 impressions made in two and one-half hours easy. Now, what shall we do? Will we still charge the customer \$6 for three hours' presswork on a small cylinder, or shall we give him the benefit of our superior facilities, and make the charge \$4.50 for presswork, thus cutting down the cost of pad to \$23.50? Now, let us have a discussion upon this calendar pad. Would be glad to hear from all of you; suggest some particular job that you think would be of interest to the employing printer.

**COST OF PRINTING IN A SMALL OFFICE.**—R. J. C., Boston, Massachusetts, writes:

I have read *THE INLAND PRINTER* for a number of years and nothing has interested me more than the articles on the cost of printing, and estimates lately given.

Mr. Henry O. Shepard hit the nail squarely on the head when he said, in the December number, "The bulk of estimates as they are put out nowadays by the printer are not made on the basis of cost; a good portion of them are not estimates, but guesswork prices," etc. Undoubtedly this was the fault with W. N. G.'s estimate (?) in January number. For instance, he figures "wear and tear" on a \$17.25 job at \$1.72, or ten per cent. How ridiculous! According to that, if he does \$20,000 worth of business a year with a \$4,000 plant, his "wear and tear" would amount to \$2,000—one-half the value of plant. His cost of ruling is too high, and where is the sense in figuring cost of presswork at \$1 per 1,000, when it doesn't cost that much? Here is where hundreds of printers make a grave mistake. The merchant, knowing the exact cost of his wares, adds a certain percentage for his profit. The average printer, not knowing the cost of his work, cannot determine the amount of his profit—in fact, does not know whether he is making a profit. He simply guesses at it, and if he is so fortunate as to be able to pay his bills, he thinks he is getting rich. The fault with all works published on this subject is, that they simply show what a job has cost *after it is completed*. They will answer the purpose in cases where orders are received without prices being given, but in this competitive age every printer should know what a job is going to cost *before* he makes entry. For the benefit of W. N. G. and others who guess instead of estimating, I submit the following method, which, I venture to say, if adopted will not only save them lots of trouble, but many dollars as well. Here it is:

Find your total operating expenses (exclusive of composing room) per hour. For example: a \$3,500 plant, consisting of cylinder, two jobbers, etc.

TOTAL COST.		
Rent .....	.....	per year \$500.00
Telephone .....	.....	" 90.00
Power .....	average per month \$15.00	" 180.00
Gas.....	" .50	" 6.00
Fuel.....	" 3.00	" 36.00
Ink .....	" 15.00	" 180.00
Towel service .....	" 1.00	" 12.00
Rags, oil, benzine .....	" 1.00	" 12.00
Water tax .....	.....	" 10.00
Advertising, etc., average per month \$10.00 .....	.....	" 120.00
Insurance .....	.....	" 37.50
Interest on \$3,500 at 5 per cent .....	.....	" 175.00
Depreciation, value of plant, wear and tear, surely not more than 10 per cent .....	.....	" 350.00
Wages—Pressman .....	per week \$15.00	
Feeder .....	" 6.00	
" .....	" 4.00	2,340.00
" The Boss" (yourself) .....	" 20.00	

Actual cost per year..... \$4,448.50

Divided by 360 working days gives actual cost per day..... \$13.23

Divided by 10 hours gives actual cost per hour..... 1.32

Divided by 3 (number of presses) gives actual cost per press per hour..... .43

## COMPOSITION, ETC.

Figure cost of composition according to scale, for example, per hour. As the average printer can distribute four times as much as he can set per hour, therefore, distribution will cost  $\frac{1}{4}$  as much, or, per hour..... .64

Making cost of composition and distribution, say, 32 cents per hour.

Applying this method to your example of W. N. G.'s job (January number), using your own figures for cost of paper, ruling, electro and ink, I make it:

Paper, 17 by 28, 28 pounds, laid amber, E. S..... \$4.75

Ruling same..... 2.00

One electrotype..... .50

Copying ink..... .50

Presswork (not over three hours) at 43 cents per hour..... 1.29

As I haven't seen the job, I will assume the time of composition was about  $1\frac{1}{2}$  hours, at 31 $\frac{1}{4}$  cents per hour..... .47

Actual cost..... \$9.51

Now, how much profit do you want? According to W. N. G.'s price quoted he wanted nearly 85 per cent, while the "other fellow" was satisfied with a trifle less than 29 per cent, a fair profit these hard times.

For my part, I might say 25 per cent (according to my man), which would be..... \$2.38

Making it ..... \$11.89  
or 36 cents lower than the "other fellow."

While there is very little difference in our figures, I think I have the advantage in knowing just how much profit I have made. The "other fellow" does not know.

Of course, there is some "guesswork" in this method, as it is impossible to know just how long it is going to take to set a job, but any printer with ordinary experience can "guess" within a few minutes of the actual time required.

I believe that this method can be successfully applied to any office in the country. If anybody can find a flaw in it, or improve on it, I should be pleased to hear from them, for this is the system I am using in my business. And while I lose a job occasionally, I never lose any money through figuring too low.

*Answer.*—Your plan of ascertaining the cost of producing printing is a good one, and if all offices (large or small) would adhere to this plan strictly, and guard carefully that one item, so very important, "expense account," there would be very little fault found when a competitor won. We would be glad to hear from any other employing printer whose office is about the size mentioned. Let us get at this; none of us are too old to learn, and some of us may have ideas that the older ones have not thought of.

**PRINTING VERSUS LITHOGRAPHY.**—The following letter comes from "A Constant Reader," Philadelphia, Pennsylvania: "In a catalogue—issue of 100,000—would lithography be less expensive than type, with half-tones? There are pages of costumes with descriptive matter underneath; in lithographing the type matter is transferred to the stone, and it looks like mud. Should a single set of half-tone plates stand 100,000 impressions and work clear and clean throughout the run? Is it easier or less expensive to reproduce garments on litho stone than by the half-tone process? Postage is a consideration; would the half-tone book necessarily weigh more than the lithographed one?" *Answer.*—In answering this query I will take lithographing as a basis. The paper would be S. & S. C., say about 5½ cents; then comes the engraving of stones; composition of matter and proofs; transferring and printing. If it is a catalogue 5¾ by 9¼ of 32 pages, the lithographer would use 24 by 38, 60-pound S. & S. C. The printer can use 24 by 38, 60-pound coated. The difference in price of paper would be 1 cent per pound. The engraving of plates and the composition, taking proofs for transfer on the one hand and the locking for foundry on the other, would nearly offset each other. In printing, the lithographer would undoubtedly make a sheet-wise form and the printer run the 32 at one time, 38 by 50. Now comes the cover to the book, the three-color half-tone process versus lithography, with many more printings to produce the same effect, with price about the same per 1,000 impressions. In the inside work the printer gains a point, as he will get off more impressions at a less price. The binding of the book would be the same in either case. Here is my price for making 100,000 catalogues as specified above, and let some of our litho friends give us what they would do the job for:

	100,000
Composition and lock for foundry.....	\$16.00
Making up and locking forms.....	7.50
Electrotyping matter.....	21.50
Paper: Inside, 38 by 50, 120-pound coated; 102 reams @ 6½; cost (2 books).....	875.00
Paper: Cover, 24 by 38, 80-pound, 8 out.....	150.00
Presswork, inside, making ready and printing 100,000 impressions.....	225.00
Presswork, cover (4 out), three colors.....	150.00
Engraving 32 plates from wash drawings.....	500.00
Engraving 4 sets plates for cover.....	100.00
Binding, saddle stitch.....	250.00
	\$2,295.00

Coated paper can be bought as low as 5½ cents. The half-tones, if mounted on solid base, properly made ready on good machinery, will stand 100,000 impressions, and the wear will be hardly noticeable. The printed book would weigh no more

than the lithographed one. I should say that the process is about the same. This job cannot be done satisfactorily unless great care is taken in all departments of its making. This job is a good one for a discussion, presenting the many different ways it can be done, and offering a good chance to see how figures vary. Let us have your communications early, please, and as many of you as can, write.

**GEORGE H. SIMMONDS**, Ottumwa, Iowa.—It is impossible to reproduce matter of this nature. Sure, the sample is a curiosity and we will preserve for future use. One thousand note-heads on 7-pound packet for \$1.25! You certainly made money when you lost the job, and the other fellow lost money. The writer would have made it this way:

Paper, 7 pounds @ 10 cents.....	\$1.00
Composition (four or five lines).....	.75
Presswork (black) .....	1.00

If padded, 25 cents extra. \$2.75

This is the regular price on good paper. However, paper of this kind can be bought for 6½ cents per pound in large quantities.

#### PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

THE following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

**PUNCTUATION.**—By John Wilson. 334 pages; cloth bound. \$1.30.

**BIGELOW'S HANDBOOK OF PUNCTUATION.**—By Marshall T. Bigelow, Corrector at University Press. 112 pages; cloth bound. 60 cents.

**PENS AND TYPES.**—A book of hints and helps for those who write, print, read, teach or learn, by Benjamin Drew. 214 pages; cloth bound. \$1.30.

**Writer** (monthly), \$1 a year; 10 cents a number. Edited by William H. Hills. Writer Publishing Company, 282 Washington street, Boston, Mass.

**ENGLISH COMPOUND WORDS AND PHRASES.**—A reference list with statement of principles and rules, by F. Horace Teall. 312 pages, 6 by 9 inches; cloth bound. \$2.50.

**EVERYBODY'S POCKET DICTIONARY.**—Contains 33,000 words, compiled from the latest edition of Webster's International. Size, 2½ by 5½ inches; leather, indexed. 50 cents.

**COMPOUNDING OF ENGLISH WORDS.**—When and why joining or separation is preferable, with concise rules and alphabetical lists, by F. Horace Teall. 224 pages, 5 by 7 inches; cloth bound. \$1.25.

**PUNCTUATION.**—By F. Horace Teall. The effort in this treatise has been to reduce the number of actual rules to the fewest possible, principles being considered of most importance. 194 pages, 4½ by 6½; cloth, gold edges. \$1.00.

**NEW WEBSTER DICTIONARY AND COMPLETE VEST-POCKET LIBRARY.**—By E. E. Miles, based on Webster's International. 192 pages, 2½ by 5½; morocco, indexed, gold edges, 50 cents; extra morocco, indexed, with calendar memorandum and stamp holder, gold edges. 60 cents.

**THE Bookman** for January says of such expressions as "awfully nice," etc.: "We don't object to this particular colloquialism ourselves." But the colloquialism is very objectionable.

**AN ODDITY IN CRITICISM.**—The *Post* of Hartford, Connecticut, in a paragraph of more than a hundred words, uses not a single point other than the sentence period and one comma, though the paragraph says that a certain book on punctuation is useful!

**POSSESSIVE ABBREVIATION OF "COMPANY."**—Disputant, Chicago, asks which is the right form for the abbreviation for "Brown & Co.'s clothing," "Brown & Co's. clothing," "Brown & Co's clothing," and why. *Answer.*—The correct form is the first one, because "Co." is all of what stands for the word "Company," and the apostrophe and s are properly added after the abbreviation period, just as they are after the full word.

**AN OLD STORY** headed "A Costly Comma" continues its sporadic appearances, begun years ago, aent a tariff bill in which the words "all foreign fruit, plants," etc., under which fruits had to be admitted free for a year. As the intention had been to admit fruit-plants, and not fruit, this comma is said to have cost the Government not less than \$2,000,000. But the

## THE INLAND PRINTER.

primary blunder undoubtedly lay in the omission of the hyphen that should have been used in "fruit-plants." Had that been in the original, no careful engrossing clerk could have inserted the comma.

ONE WORD, OR TWO WORDS?—C. H. G. asks: "Why is 'cannot' used as one word, and 'shall not' and 'will not,' etc., as two?" *Answer.*—Professor William Dwight Whitney had "cannot" made one word in the Century Dictionary because, as he said, there was only one *n* sounded in it. The reason is not a good one, and "can not" is the correct form, notwithstanding the prevalence of the error. Both the International and the Funk & Wagnalls Standard Dictionaries use "can not."

A GOOD BOOK for proofreaders to study is J. M. Anderson's "Study of English Words," published by the American Book Company. It contains information about the elements of words, and the ways in which they are associated, that is valuable, and so presented that it is very easy to master what is given. The subject is not exhausted in detail—it is only a small book, sold for 40 cents; but principles are sufficiently stated and exemplified to indicate much more than the actual contents.

MANY QUEER ASSERTIONS about words are made by persons who assume a better understanding than they really possess. One of the latest is in a letter to the New York *Herald*, "I should think that the average schoolboy would know that there are no such words as 'diagnosticate' and 'diagnostication' in the English language." The first of the two words is given in every extant large dictionary (unless it is not in Stor-mont or the Encyclopædic—neither of which is worth considering), and the second is in the Standard and is perfectly good to go with the verb anyway. "Diagnose" and "diagnosis" are much better, but it is not true that the others are not in the language.

SOME PURIST, years ago, saw a chance to make a paragraph by objecting to "somebody else's," because the possessive sign was attached to a word that is not a noun, and an astonishing example of the easy spread of error is seen in the persistency of the wrong form. Its latest advocacy appeared in the Chicago *Evening Post* and in the *Bookman*. Nothing could be much worse than "somebody's else." Alfred Ayres says it is better grammar than somebody else's," but he is wrong; it is better grammar always to say what we mean. Somebody's else hat is simply somebody's other hat, and when the hat belongs to somebody else we should consider the two words as one substantive phrase and place the sign of possession at the end of it, not within it.

POSSESSIVES AND PLURAL NOUNS USED AS ADJECTIVES.—H. H. M., New York, after approving the answer, in our January issue, to the question about "lumbermen's supplies," asks another question as follows: "How about that repository of learning, the Teachers College of New York, who (or which) insist on omitting the apostrophe? And the American Type Founders Company?" *Answer.*—There is an essential difference between these words and the other form inquired about, in that these would have only the apostrophe as a sign of possession in any case, while that contained, without the apostrophe, two signs of pluralization, in the form "men" and an added *s*. "Lumbermens" could not be right under any circumstances. On the contrary, the names here noted, and others, as the Authors Club of New York, are defensible as not conveying a possessive idea, and so not properly written with an apostrophe. In fact, I have heard a member of the Authors Club say that the name was adopted, not as meaning anything connected with possession by authors, but as meaning "a club composed of authors," clearly an adjective sense. Similarly the college mentioned, though not composed of teachers, is not possessed by teachers, nor is its name intended to indicate any sort of genitive relationship, but the idea of the name is "for fitting students to be teachers." All

these names are very commonly printed as possessives, and probably the newspapers will continue so to misrepresent them; but they are erroneous in this form, although some bright proof-readers do not know it.

A MATTER OF STYLE—COMPOUNDS.—G. P. S., East Providence, Rhode Island, asks three questions, as follows: "(1.) Where a display line is part of a sentence, and the remainder follows as text, should the first word of what follows commence with capital or lower-case? Here are samples:

(From *Munsey's*.)

**The Puritan**

has just completed its first, etc.

(From *Harper's*.)

**Winter Resorts**

Are many, and summer resorts, etc.

I prefer the lower-case, for it seems the more reasonable. (2.) Is the compound correct in 'a 4½-inch wheel'? If the figures were to be spelled, how would you put it? I think it would be a good idea if we abolished the use of compound words in the English language; they make a great deal of talk and trouble. Here is another: (3.) 'Silversmith' is one word, I believe, in the dictionaries. Now here comes 'gold- and silver-smiths,' or at least that is what I put in a catalogue for such a firm, and there was no question about it from them. *Harper's Monthly* had an advertisement for the same firm, and they had it 'gold and silver smiths.'" *Answer.*—(1.) It would be hard to decide which is the commoner method—probably usage is almost evenly divided. My choice agrees with that expressed in the letter, for the lower-case seems to me also the more reasonable. (2.) The compound is correct. Spelled out it should be "four-and-a-half-inch." (3.) "Silversmith" is one word, beyond cavil. The best form for both metals to be named is "gold- and silversmiths," the form used by the Germans for similar expression. Separate words all through are better than the use of the two hyphens. Such use of hyphens is very rare in English, and many grammarians have provided in their writings for separating words in such circumstances, even when they fail to give any real instruction as to when two words should become one word, with or without a hyphen. Of course the question of compounding or not compounding words makes a great deal of talk and trouble. But what matter of language use and language form does not? The vast majority of the people simply will not learn anything systematically about language forms, though most of them think they know enough, and many have impressions gathered haphazard and insisted upon as being right notwithstanding they have no basis of real principle. If you wish to see the result of abolishing the use of compound words, by which you probably mean the use of the hyphen in compound words, look at *Munsey's Magazine*, which uses no hyphens. You will find there scores, or maybe hundreds, of words that you would probably write as one split into two. The only way to be sensible about compound words is to study principles and apply them. If we are to abolish anything, why not abolish everything that is troublesome? Let us then go on and never use a capital letter, or have one only at the beginning of each sentence; let us throw out punctuation, or pepper our matter with some kind of a point after every second or third word, without thought of the effect; let us spell just as we happen to think convenient at the moment. No, you cannot abolish compound words if you wish to be at all reasonable.

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ITS ARTISTIC MERIT IMPRESSES HIM.

I have the pleasure to inclose \$2 for one year's subscription to your publication, two numbers of which have been received and perused with very great pleasure. It is my happy privilege to indicate that of all trade journals I receive, none have impressed me with their artistic merit so greatly as your own. This is not a bouquet but the reward of merit. I wish you much success.—E. H. Bacon, *District Passenger Agent, Louisville, New Albany & Chicago Railway Company, Louisville, Kentucky.*



TELEMACHUS ON THE ISLE OF CALYPSO.

Half-tone stock plate by  
ELECTRO-TINT ENGRAVING COMPANY,  
723 Sansom street,  
Philadelphia, Pennsylvania.  
Stock Subject 777. Duplicates for sale.

## VIEWS OF THE HOME OF WILLIAM CULLEN BRYANT.

ON this page and on the page following will be found reproductions of some interesting views of the home of the poet, Bryant, taken by Mr. Burt H. Vernet, of Brooklyn, New York. The ubiquitous photographer is seldom permitted the liberty of the old estate, hence the views were somewhat difficult to obtain. The homestead is situated near Roslyn village, Hempstead, Long Island, about twenty miles from New York. It was Bryant's home from 1845 until his



Photo by Burt H. Vernet.

WILLIAM CULLEN BRYANT HOMESTEAD.

death, June 12, 1878, and was known in his time as "Cedarmere." The house is quaint and beautifully situated, standing on a commanding eminence overlooking the beautiful Hempstead harbor and the blue waters of Long Island Sound. Before Bryant purchased it, in 1845, it was known as the old Moulton Mansion, its history going back to the days of the Revolution. In it the great poet conceived some of his most famous works.

## MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY GEORGE E. LINCOLN.

Under the above heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to Mr. George E. Lincoln, 150 Nassau street, New York, in order to secure prompt attention.

THE Montreal *Gazette* recently installed Linotypes.

TIN melts at 424° Fahr., lead 612°, and antimony at 842°.

THE THERE are over thirty typesetting machines in the embryo state.

THE Peoria (Ill.) *Star* has recently installed three Linotypes.

THE New Orleans city directory was set upon the Linotype in St. Louis.

A BEGINNER should set a thousand ems the first hour, using but one finger.

THE "fudge" mold is much in evidence in New York City evening papers.

THE "Metal Pot" is the fictitious name given to a printers' boarding house.

ANY good hand compositor is liable to become a capable machine operator.

THE Curtis Publishing Company is well pleased with its Thorne machines.

WE never think of the Hawaiian Islands nor of New Zealand in connection with typesetting machines, nevertheless the

Linotypes are in active operation even in those remote parts of the earth.

THE Dow Composing Machine Company will soon be ready for business.

THE New York *Sun*, it is said, will use the Lanston machine when it is perfected.

THE Hudson County (N. J.) *Dispatch*, Town of Hudson, has adopted the Thorne.

IT is reported that Colonel Sawyer has again postponed work upon his machine.

SWIFT operators and dirty proofs frequently go together—just as in the days gone by.

"SPACE BANDS" does not appear like an appropriate name for wedges or even for spaces.

THE way to learn the machine is to set type upon it. There is little to be learned theoretically.

THE quality of the Hoyt linotype metal is highly praised by the printers wherever it is employed.

SIX Lanston machines are apparently doing acceptable work upon the Philadelphia *German Democrat*.

THE Composite Typobar, a new typesetting machine, promises to be upon exhibition at an early date.

Two of the largest book printing establishments in Montreal are using the Linotypes with great satisfaction.

THE operator is usually a distinct improvement on the old-time compositor in deportment, habits and dress.

SYRACUSE, New York, boasts of turning out more speedy operators than any city of its size in the country.

LINOMETERS, to estimate the amount set on the Linotype, have been put on trial in a Syracuse newspaper office.

THE Lanston Monotype Company is using every energy to overcome the loss in time caused by a disastrous fire.

THE Philadelphia *Press* contemplates increasing its plant of Linotypes when the annex to its building is completed.

THE proprietors of the Montreal *Star* have once more discarded the Rogers machine, and are now using the Monoline.

REDFIELD BROTHERS, who are doing such excellent work upon their Linotypes, concede that much of their success with



Photo by Burt H. Vernet.

BRYANT HOMESTEAD, "CEDARMERE," FROM FIRST LAKE.

these machines is attributable to the executive ability of their superintendent, Mr. David H. Greene.

THE machines have removed nearly all the causes of friction with which the former chapel meeting had to contend.

THE Paris *Herald*, European edition of the New York *Herald*, will use Mergenthalers. Two operators go from London and one (Mr. Uart) from New York. Other positions

will be filled by present employees, which is the desire of Mr. Bennett, it is said.

D. O. HAYNES, of New York City, is installing nine Linotypes with which to set up his new daily paper, the *Commercial America*.

There is always a great temptation to the operator to avoid hand spacing by sending in "tight lines." This should be fought against and overcome.

THE keyboards of the typesetting machines require only a slight pressure to operate, while those of the typewriters must be thumped.

STICK IN THE MOLD.—J. M. asks what is the best way to treat a "stick." Answer.—If it cannot be knocked out by the ejector lever the best way is to remove the mold and take it



Photo by Burt H. Vernet.  
"CEDARMERE."

apart, then with a smooth-edged penknife scrape off all metal and polish the inside parts of the mold with fine emery cloth and a drop of oil.

STREET & SMITH, publishers of the *New York Weekly*, have added another Thorne machine to their equipment and now set all their periodicals and novels by machinery.

GEORGE PRESTON, the national secretary of the International Association of Machinists, forwarded the second draft for \$1,000 to aid the striking engineers in England.

It is asserted nowadays that the tourists charge the machine as the cause of their predatory passages. However, it is noticeable that barleycorn is still in demand among them.

THE *Morning Colonist*, of Victoria, B. C., is installing three Linotypes. The *Evening Times*, of the same city, has been using four of these machines for the past five years.

E. F. VALENTINE, formerly a member of the New York *Commercial Bulletin* chapel, is now a proprietor in Portland, Oregon. In company with another machine expert, he has started a machine office, and is doing work for the trade.

FRANK GREEN, of Boston, one of the "old-timers" displaced by the machine, is understood to be growing wealthy in the grocery business. His many friends hope he will continue to succeed.

THE wonderful abilities shown by many printer-operator-machinists in mastering the intricacies of the Linotype show clearly that the printers at the case have many unsuspected possibilities in them.

In a linotype race between Eddy DePuy and Herman Schultz at Pittsburg, Schultz set 55,000 ems corrected matter in five hours and DePuy set and corrected 52,200 ems in the same length of time.

MANY operators claim they can operate the keys as fast as they can read their copy. If greater speed is required, then

something must be done to develop their memory, so that the operator can memorize an entire paragraph of market reports or a "take" commencing "Those present were."

THE scale for linotype operators in Spokane is: Morning papers, \$4.50, eight hours (not 7½ as stated in the January INLAND PRINTER); evening papers, \$4, eight hours; book shops, \$4, eight hours.

A CHANNEL in the Alden type machine is especially designed for use in connection with apparatus for forwarding a plurality of type into position to be grasped and withdrawn together by the fingers of the compositor.

A LETTER inquiring the prices of different typesetting machines, and on all makes of type, was recently received by Conner, Fendler & Co. Such is the reputation for keeping everything the printer requires.

COMPOSITION on the St. Louis city directory commenced on the *Republic* February 1. It will take eight machines six weeks to finish it. Before the advent of the machines it took thirty-three compositors nine weeks.

FROM the number of patents that are being issued to the Alden Type Machine Company, of Brooklyn, by Messrs. Johnson & Low, we may expect a superior device for setting type when it is placed upon the market.

THE following two lines appeared in a paragraph in a New York morning paper, which of course uses the Linotype:

Adele Ritchie is in Paris studying vocal culture  
in long pants, being sufficiently wide at the hips

THE operators who have had some little experience with the machine, but who are not capable of holding a job under normal conditions, are the ones to be feared in times of disagreement between employer and workman.

LEARNERS upon any of the different typesetting machines will find it much to their advantage not to attempt to rush, and not become worried or nervous. Become familiar with your surroundings before striving to get up much matter.

CALENDOLI'S MACHINE.—J. A., in reply to your inquiry as to whether this is a slug-casting or movable-type setting machine: It sets movable type. The keyboard is so arranged as to strike short words and syllables with a single stroke.

IN the eager desire for speed, nearly all the niceties in composition, which took years to acquire, have been sacrificed by



Photo by Burt H. Vernet.  
"CEDARMERE," FROM LOWER LAKE.

the owners and operators of composing machines, and one by one nearly all the barriers in the form of technical knowledge, which separate the craftsman from the typewriter, have been discarded.

To the mind of the regular linotype machinist that machine is more abused than any other piece of mechanism in existence where it is in charge of a non-professional machinist. This

may be true, but machines are almost universally purchased with a view to economy, and the theory of a "stitch in time" goes unheeded.

OUR attention has been called to the following remedy for dulling the face of linotype slugs: A small quantity of black aniline is dissolved in the lye pot, and when the galley is brushed off after proving, the bars are dull as old type.

GOOD ALIGNMENT.—S. W. L., in answer to your inquiry: It is necessary, in order to admit of good alignment, that the inserted back of elevator on which the matrices rest should be perfectly parallel with vise cap, mold and front part of elevator.

*The Typographical Journal* has this query: If the machinists contend that they should be employed to look after Linotypes, why should they not raise the same contention in regard to printing presses, many of which are as complicated as typesetting machines?

CAMS AND GEAR WHEELS AND OIL.—"Operator," Boston, Massachusetts, asks if the cams and gear wheels of the linotype should be oiled upon the linotype? *Answer*.—No. Oil only the journals, using the best oil, and not more than they will actually consume.

THE "highly enlightened" State of Vermont has only three Linotypes, while the young, "rough and ready" State of Montana employs nineteen. Again, New Hampshire gets along with sixteen of these machines while "the out of the world" State of Washington has thirty. Queer, isn't it, from an Eastern point of view?

FRED HESS, a linotype machinist, who has charge of a plant of machines in a San Francisco office, applied for membership in the union and was rejected upon the ground that he had not served an apprenticeship. The union demanded his discharge and the printers struck to enforce the demand. Hess brought suit to test the right of the union's action.

ALL of Philadelphia's newspapers are set by machines, excepting the *Ledger*. The *Record* and *Inquirer*, non-union, use the piece system, at different rates. It is estimated that seventy-five men will be thrown out when the *Ledger* puts in the Linotypes a month hence. [There are about thirty Mergenthalers and a half dozen Empires in use in book offices.]

PI IN TRANSFER.—J. R. H. asks for advice to avoid pieing line while in transfer. *Answer*.—To avoid pi while in transfer, the spring-actuated slide should always be kept free, and the hooks which hold the matrices against the pressure caused by the spring-actuated slide must also be kept perfectly free and ready to drop down as soon as the line has entered into the elevator.

WARREN C. BROWN, the hustling business manager of the *American Craftsman*, is entitled to much credit for the manner in which he is bringing that comprehensive labor publication to the front. There is such a noticeable improvement in each issue that we predict an early and substantial future for his journal. The *Craftsman* is set up on the Linotype and the reading matter shows up plainly and distinctly.

WHERE TO LEARN OPERATING.—C. J. C. asks, "Where can I learn to operate a Linotype machine?" *Answer*.—Unless you are employed in a printing office in which machines are used, and there be allowed to learn, we know of no other way than to take a course of instruction in the New York Trade School, located at Sixty-seventh street and Second avenue, New York City, where two Linotype machines are at the disposal of the pupils.

THIRD OR STOP-PAWL ON THORNE MACHINE.—S. E. asks, "What are the functions of the third pawl on the Thorne machine?" *Answer*.—The distributor, or upper cylinder, when moving freely, will rebound. The stop or third pawl hangs from the crosshead above the vibrator arm, its free arm being kept pressed against the index ring at one end, and to a

pin on the crosshead at the other. As the cylinder moves forward, this stop pawl drags across the tooth of the index ring and drops instantly behind it, thus preventing the cylinder from rebounding, and holds the channels of both cylinders in exact line.

WE have received quite a number of inquiries concerning the Dow machine since our description of it in the January number. Many of these inquiries should be addressed to the Dow Machine Company, as we are not enlightened upon the business methods they intend to adopt in placing it upon the market. One of the inquiries which we can answer is that the machine is capable of setting all the different sizes of type from agate to pica, either wet or dry, and is not affected if the type is not clean.

[THE Goodson typesetting machine has been secured by a few enterprising and wealthy gentlemen of Providence, Rhode Island, who will demonstrate its practicability to the printing fraternity. To effectually accomplish this purpose they are having a few machines built which are to be placed in practical, everyday use. These machines are now almost ready for this test, and none who are familiar with the wonderful performances of the Goodson will doubt its ability to easily satisfy the most skeptical mind.]

IT may interest our readers to know that American linotype metal is largely used in foreign countries and that the industry is increasing as the Mergenthaler is being adopted in distant parts. The latest large shipment abroad, which we have heard of, was made by the Chicago & Aurora Smelting & Refining Company, of Chicago, to Auckland, New Zealand. Just imagine the predicament in which an office would be placed should they run short of metal and have a job on hand which was promised the next day!

OILING FULCRUMS.—W. S. G. writes that he is an operator-machinist, and that he is "having trouble owing to his fulcrums becoming gummed to such an extent that it is almost impossible to do anything with them," and asks the cause of this. *Answer*.—Oil is the undoubted cause. The fulcrums of cams require to be seldom oiled, and then only with the best clock oil. This must be done very carefully, so as not to get the oil to the front side of the cam frames, which will become gummy in a short time, and in consequence fail to drop.

KEYBOARD MECHANISM.—D. L. asks "if the springs which hold down the bars should not occasionally be strengthened," claiming that he had done so and found it improved their action. *Answer*.—Your experience has been fortunate. These springs are to be strong enough to safely overcome the escapement springs and reverse the escapements, but not needlessly strong, which only results in causing unnecessary wear on the fulcrum of cams and end of cam frames. Usually, in changing the strength of these springs much harm is done.

THE Washington *Times* is putting in a battery of Mergenthalers. It was the original intention to put in a full force of expert operators; the chapel held several joint meetings of the day and night sides and presented their case to Mr. Hutchins. So strong did they make their claims that Mr. Hutchins agreed not only to select his force from among his present employees, but to make an expert operator of every man employed on the paper at the time the change was made. Two expert operators are employed to teach the force—a Mr. Johnson, of Richmond, and L. D. Weeks, a Washington operator.

TO PREVENT COLUMN RULES WORKING UP.—R. S. T. asks what causes column rules to work up between columns of linotype matter, and how to prevent it. *Answer*.—This is caused by some molds in newspaper machines being purposely made a trifle shorter at the back, thus making the slug longer upon the face than along the foot. To effectually prevent this, column rules are now made and for sale by type founders which are wider at the bottom, conforming to the bevel of the slugs. However, many pressmen overcome this difficulty by locking

the forms tight at the foot and quite loose upon the sides, or you can now obtain molds which are made less tapering than your present molds are.

EVANS' "LINOTYPE."—"Operator" asks if the book published by Frank Evans upon the Linotype is of any merit. *Answer.*—This book, generally, is good. It could be studied to great advantage by operator-machinists and by operators, as it treats many of the features of the Linotype in a practical manner and in such a way that the dullest can understand. Undoubtedly the regular linotype machinists would take exceptions to portions of it, as they, being familiar with the entire mechanism of the machine, know of other ways and methods to accomplish the same purpose different from those given by Mr. Evans.

THE ASSEMBLING ELEVATOR, AND SOME ADVICE.—D. S. asks "if the assembling elevator should not line exactly with the fiber strips on the assembler." *Answer.*—No; it should be one-sixteenth of an inch below. From the manner in which you state in your letter that you are experimenting with these machines you had better resign your position as machinist-operator at once, as you have undoubtedly gotten them in such a shape that they are being injured daily, and only the services of an experienced linotype machinist can remedy them. Just such methods as you are pursuing is injuring one of the finest machines of the age.

DOW COMPOSING MACHINE.—D. L., of Chicago, writes: "I read with the greatest interest your account of the Dow composing machine, having had no idea that such a comprehensive machine was even in course of construction. Will you kindly advise me if this machine will set more than one size type; is it a one-man machine, and when will it be placed upon the market and at what price?" *Answer.*—This machine will set any and all sizes of type, from pearl to pica. It is a one-man machine; but where a number are in use it would require the services of another person to attend to distribution. It is now apparently ready for the market, and we expect such notice at any time. We are not aware of the price at which it will sell.

It would be well for employing printers who have one or more linotype machines, were they aware of the system which is in practical operation under the auspices of the association of the Typesetting Machine Engineers. This system enables the printer having a small plant of machines to secure the services of experienced linotype machinists, of undoubted ability, to keep their machines in running order at but a small cost. It is known as the circuit system and the following scale of prices explains the method:

1 machine, 2 hours per day for 6 days.....	\$6.00
1 machine, 2 hours per day for 1 day .....	3.50
2 machines, 2 hours per day for 6 days .....	9.00
2 machines, 2 hours per day for 1 day .....	4.00

A daily visit of such a man, coming with all the tools that are required to put machines in order, would certainly be valuable to the printer.

EVEN old-timers in typesetting machines may be surprised, as was the writer, in making a list of all the typesetting machines, to find how many there are which have sought or are seeking approbation. No less than thirty-two of them have come prominently before the public, including the "has beens," the "is's," and the "would-be's." The list includes thirteen or fourteen of the past, seven or eight of the present, and fourteen or fifteen of the future, which latter may or may not come into extended use. It does not include about two hundred patents for typesetting machines, which never existed except on paper or in an incomplete form, and which were presumably all impractical. So far as known, each machine was developed only after long and expensive experimentation, and many of them have yet before them a long course of costly trials before they will be ready for commercial use. The average cost of marketing a typesetting machine is probably to be counted in

the hundreds of thousands of dollars, and the one that has found the largest sale is credited with spending over a million in establishing itself. There are seven general mechanical systems employed in typesetting machines (or machines designed to replace hand composition), namely: 1, those machines in which the type is specially nicked, each character being different, in order that each may be dropped automatically in a similarly grooved channel, and pushed out or dropped by levers actuated from a keyboard; 2, those in which a line of matrices are assembled, and a slug or linotype cast therefrom; 3, those in which type are cast as wanted, the selection being determined by the manner of punching a continuous strip of paper; 4, those in which a matrix is impressed with characters, and a stereotype taken therefrom; 5, those which raise letters on a previously formed metal plate; 6, those which form type as wanted from soft metal by compression; 7, those which assist the manipulation of type by hand. Two of these systems are already largely in use, two are partially in use, and the rest are in the experimental stage. The printing fraternity is vitally interested in the determination of which of them will stand the test of time and survive its fellows.

MR. COX, of the Cox Typesetting Machine Company, is feeling happy just now over the consummation of his efforts as inventor of the typesetting machine bearing his name. For five long years he has labored to bring his mechanism to perfection, and has had to encounter and overcome the many usual obstacles that attend the achievement of a new principle in machine composition. The new machine that he has just finished and that will soon be on the market is planned to do the most difficult class of bookwork. It has been in operation for some little time in one of the leading law printing offices of Chicago, and has more than performed the requirements. A speed of 4,000 ems per hour is claimed for it under the most favorable circumstances, and 3,500 ems per hour as the average capacity. We show below a specimen of work by the new perfected machine. With the success now attained Mr. Cox feels convinced that there will be no perfecting "in the field" necessary, and that purchasers will, therefore, be spared considerable expense and annoyance on this account.

This article was set and automatically justified on the Cox Type-Setting Machine, to show the uniformity of the spacing by the use of the corrugated space. The justification, as can be observed by the even lines, is equal to that of hand composition.

No difficulty is experienced in handling the type or making corrections in the galley, as the matter is practically the same as hand work after it leaves the machine.

COMPOSITOR, New York City, writes: "If the following is worthy of publication in your department I would be pleased to have you publish it, for it has given me much to think over for some time. Recently I was with a small party of gentlemen, composed of two newspaper publishers and an ex-typefounder. None of them knew that I was a compositor. The conversation turned to the subject of typesetting machines. The ex-typefounder expressed the belief that if the price of hand composition should be reduced and self-spacing type be substituted for the ordinary type (having this type the same degree of 'fatness' as the Linotype letters), that fewer typesetting machines would be in use and the compositor would make better wages than he possibly can at the present scale, and the publisher would be better satisfied with the typographical appearance of his paper. This statement was not only unanimously indorsed by the others, but one of the publishers, who uses quite a number of machines, quietly remarked that he 'would very willingly return to hand composition if the printers would make it

possible for him to do so.' This conversation impressed me so much that I began an investigation upon these lines. In the first place I hunted up all possible knowledge of self-spacing type, and must confess that my efforts were rewarded with some very useful and startling facts. It revealed that there is a very large gain to the compositor in setting this type, which I had been entirely unaware of, and it also revealed that the very gentleman whose remarks had started me upon this self-imposed search was responsible for my heretofore ignorance about this type, as for reasons useless to state he, with other type founders, had formerly been its worst enemies. I also discovered that cities and offices where the highest price had been paid for hand composition were the ones to first employ the machines, and that where a low scale of prices exist very few machines are in use. Now, with the assurance that the above is a truthful statement, is it surprising that I have had 'much to think over lately?' In fact, since the advent of the machines I have had

expenditure of money, wonderful pluck and perseverance in the face of opposition in marketing their machine. I sincerely believe that movable type will continue to be used for first-class printing, and I also believe that a typesetting machine which will set movable type will be the coming machine. I know that in a few of these offices the Linotype has already been superseded by both the Thorne and the Empire machines, owing entirely to the reason that by so doing foundry type could be used. 'Straws show the way the wind blows,' and if the Linotype was the unqualified success in the bookroom that it is in the newsroom why should any such offices discard them, and why should any be without them today? It appears to me that the Thorne and the Empire, being employed even in a few offices in preference to the Linotype, it would require but little improvement in these two machines to prove satisfactory to the book printers in general. Or it may be that the Dow machine, of which you gave us a description lately, will prove to be the coming machine. In fact, should this machine contain all the points which were there claimed for it, I cannot see why it should not control the book trade. Whatever the machine may be, I am convinced that foundry type will, for a long time to come, be our means of producing unsurpassed printing." *Answer.*—If our correspondent would but think of the proportion of Linotypes in use compared with other typesetting machines, he would readily see why this department is so full of Linotype news. We have no preference for any of the machines, and mighty little choice in news to select from.



"MONDAY."

Photo by Leo D. Weil.

ample time to think, but like the drowning man catching at a straw, possibly I have been building hopes upon an equally impossible rescue. I would like to know through your readers if this view of the situation has ever been presented to the employing printers and to the craft generally?"

J. HUMPHREY, Boston, Massachusetts, writes to this department: "I am greatly pleased and interested in reading this new and undoubtedly popular department which has recently been inaugurated in your valuable publication. But I wish to call your attention to one noticeable feature, which, however, at the present time may be beyond your control, and that is the prominence which the Linotype machine receives throughout your department. It may be that your previous connection with that machine has imbued you with the idea that the Linotype is the machine par excellence, and that we need go no farther in searching for a typesetting machine than to this particular one. Now, my idea, and I know that it is in accord with thousands of other printers, is that the typesetting machine of the future, or the kind that is required at the present time in our book and magazine offices, is not of the slug-casting variety. I believe that the Linotype will hold its own in the newspaper offices, and justly so, too, as it is well adapted for such work; and no one is more gratified than myself to know that the Mergenthaler Company has been richly repaid for its large

hand to machine composition. But even in this audacious and revolutionary invention we may still see traces of the conservative spirit. What but that spirit is responsible for the retention of the combined characters *ſi*, *ſſ*, *ſſi*, *ſſſ*? The reasons which necessitated the use of these forms—the kern on the *f*—have ceased to be operative in machines, yet they are allowed to occupy five channels and five keys upon the keyboards of the different machines. By dropping these combinations altogether, space might be obtained for more useful characters, or a very advantageous increase in simplicity of mechanism be secured. The advantages in point of speed claimed for the use of these digraphs and trigraphs is so mere a trifle in comparison with their obvious disadvantages in complexity and the very valuable room they occupy that we know this has not counted as a factor in the matter at all. They owe their presence in the keyboard to that blessed spirit of conservatism which insists that "the thing that hath been it is that which shall be." Doubtless, for a time at least, the printing of these letters in the detached form will be unpleasant to the eye of the practical printer. But the change will be nothing like so great as that involved in the dropping of the "long *s*." In fact, these combinations still in use are but the last of a large family which probably seemed absolutely essential to typographical beauty in the eyes of the printers of the last century. Besides

the *f* combinations the long *s* required the same and more, as *st*, *sh* and *ct* was also invariably combined. These have all been eliminated, and the printer of the present is scarcely prepared to admit that typographical beauty is now a thing of the past. The bare plea of custom, although powerful in the realms of romance and ideality, carries but little weight at the bar of common sense, when opposed by considerations of manifest utility. The advantages to be gained by dropping these obsolete combinations—and with them, perhaps, it would be as well to include the diphthongs—will be clear, we think, after a very little consideration. Whether viewed in the light of usurpers taking up the valuable space which might be filled by more useful characters, or merely as making greater complexity of construction, it is a case where their room is better than their company.

#### DIFFERENT METHODS OF FORMING TYPE-BARS.

Since Otto Mergenthaler demonstrated that a single line could be used as a unit just as well as a single type, and in many cases with greatly increased economy, about half of the inventors in the field of machine typesetting have been working upon the principle of the line unit, and a large number of theoretical machines have been produced. It is interesting to consider the different means by which inventors seek to use the type-bar or slug. Among the numerous patents are found four comparatively distinct methods of forming type-bars:

1. The Mergenthaler method of casting fluid metal in a mold, the face of which is formed of assembled matrices.
2. The St. John method of compressing a face of cold metal on a previously prepared steel slug.
3. The cast-face method of molding a face on a previously prepared slug.
4. The composite method of setting up a line of short-length type and casting metal about and under the type, so as to form the whole into a slug.

These four stand out as the leading methods that have been tried for printing from the line as a unit. It will not be necessary here to discuss the Mergenthaler linotype method, as that is becoming almost as familiar as Johann Gutenberg's plan of using single types.

St. John's machine was known as the typobar, and was exhibited in Chicago in 1890, since which time it has not been kept conspicuously before the public. He made use of a set of permanent steel slugs or blanks, which were designed to be carried through the machine, and delivered with a printing face. The faces of these slugs were cut off after printing, and the slugs used over and over again. By employing pressure instead of heat to form the type characters on the face of the slug, St. John dispensed with all need of burning gas, and by employing cold pressure he claimed to form an accurate slug every time so that a column of a certain number of lines would always be of the same length: His blanks or slugs were nearly shoulder-high, and a very slight strip of type metal was mounted on the face edge of the blank, and compressed against a mold-face formed of assembled matrices. The descriptive circular of this machine states that "the action of assembling the matrices is positive and practically instantaneous. They all travel the same distance, guided to their position by the same kind of mechanism and the same amount of force, and only in the order of releasing. The justification, the producing of the line of type, and the distribution of the matrices after use, are done automatically, and require only one and a half seconds in the operation. An ingenious device will permit, in case the wrong matrix is released, a correction to be made before completing the line."

It is doubtful whether an entirely satisfactory face can be procured from cold metal, as is shown by the numerous difficulties in maintaining good faces with metal cast while hot. A further trouble with the St. John typobar was the immense wear on the matrices, from the constant subjection to heavy pressures. Notwithstanding, experiments with cold-metal machines continue, and in these days of progress one cannot be certain

that there is not a means of overcoming the greatest difficulties. The cast-face method resembles the typobar in so far as it utilizes a previously prepared slug, which may be shaved and thus made of accurate dimensions. One of these blanks is introduced into a mold and brought opposite a line of matrices so that a face may be cast on the blank, such face having the advantage of being supported by a body no longer subject to shrinkage and warpage. Several methods have been proposed for insuring the adherence of such a face to the blank, for if the face should occasionally pull off in printing, the whole process would be worthless. In the casting of type metal, the smaller the body cast at once the easier and more accurate is the operation, therefore those who are working on this system have some mechanical advantages in their favor. Of course, the forming of the blank by a separate operation must always remain an additional item of expense; but, if this can be made small, the accuracy of the slug produced and its regular height to paper should prove compensating advantages.

The composite method involves the casting of special type, which are formed by the machine, in compliance with the operation of the keyboard. These type are about three-quarters of an inch in length, and are cut away at the base on one side in such a form that when a base of metal is cast about them the lower end of each type forms a sort of hook that holds it firmly in the base, regardless of any cementing effect of the casting. The type are brought into position in the line as cast, and are justified by wedges, which occupy the upper portion of the space between the words. The type so held by the space-wedges is then introduced to the mold, and molten metal being admitted, the vacant space between the words, and at the bottom of the letters, and about the hooked portions, is cast in one solid piece, thus forming the line into a slug, which can be handled like a linotype. Whether there will be difficulties of shrinkage in this system, time alone can determine. The type exhibited as cast by the machine are well made.

Probably there will be line-forming machines as long as printing is done from type, though it would appear also that the machines which actually set type will always have a field of their own, and it is commonly believed by many that there is a third field for machines that cast individual type. Eventually the best systems will survive, and it may be that several types of machines will at length become standard, because each has some peculiar advantage for some special class of work, just as certain types of presses, radically different, find sale because each is adapted to some want of the trade in a way that another is not.

The patent of R. J. Moxley, No. 597,544, relating to the lifting of feeler-hooks for type-distributing machines has been assigned to the Empire Typesetting Machine Company, of New York, and appears to be a valuable improvement. The invention consists of a lifting rod, C, that extends the entire length of the cover of the machine, and is so attached that at the will of the operator all the feeler-hooks, as D, may be raised when the cover is lifted. This saves much time when the mechanism becomes clogged, as from dirt, enabling the removal of the obstruction without the separate lifting of each feeler-hook.

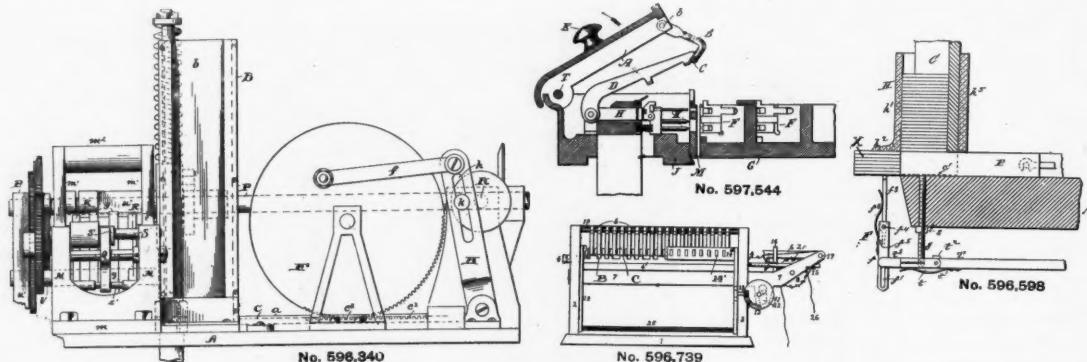
The type-bar casting machine patented by C. Sears, of Cleveland, operates on the principle of casting a type-face upon the edge of a previously prepared metal slug, of less than type height. By this means it is thought that a truer printing surface can be obtained than where the type-bar is cast and completed at a single operation. The matrices are formed by imprinting the characters into the end-fibers of strips of wood of uniform size. The invention here illustrated (patent No. 596,340) is designed to automatically form the type-bars from the previously prepared stock of matrices, these latter being contained in a compartment of the hopper B, which also has a compartment for the prepared blank bars, on which the type-face is to be cast. The matrices and the blanks are regularly pushed

## THE INLAND PRINTER.

from the bottom of the hopper by the reciprocating slide C, whose movement is regulated by the gear-segment F. The casting mechanism is located between the housings M M, and a blank and a matrix form two sides of the mold, in which the molten metal is forced from one end by a plunger. The inventor claims that by his method of casting he obtains a printing surface practically perfect and without blow-holes.

The typesetting apparatus of L. K. Johnson and A. A. Low, of Brooklyn, shown in No. 596,598, is a portion of their setter-case mechanism, in which several type as X, from the channel C are pushed forward by the plunger P, so that they may all be received at once by the hand of the compositor. By some means not explained, the letters thus pushed forward form a complete word or portion of a word which the compositor removes by hand to the composing stick.

T. B. Caswell's mechanism for operating typesetting or line-casting machines, patent No. 596,739, is operated by a perforated paper strip, 26, which has been previously punched



with holes on a keyboard, the position of the holes indicating the various required type characters. This paper strip passes over a perforated cylinder 8, and whenever a hole in the strip comes over a hole in the cylinder, a pin, as 27, drops down, allowing one of the hooked pawls, as 6, to catch one of the longitudinally oscillating bars, as 4. The bar 4 is then oscillated until one of the notches, as B7, allows the end of one of the levers 5 to drop, the dropping of the lever being utilized to press the appropriate key on the keyboard of a typesetting or similar machine. In this manner the punched paper strip may be used at any time to automatically run a composing machine, which latter will not require any operator, but simply an attendant, who can oversee the operation of several machines at the same time.

## WELL THOUGHT OF IN NEW ZEALAND.

I have been a subscriber for a number of years to THE INLAND PRINTER (through your Australian agents), and have lately persuaded several in this city to become subscribers. I have lately commenced business in this city, and, having to do my own presswork (my apprenticeship having been confined to the composing room), I have found Mr. W. J. Kelly's articles on "Presswork" of the greatest assistance in my work.—John B. Berry, Printer, Wyndham street, Auckland, New Zealand.

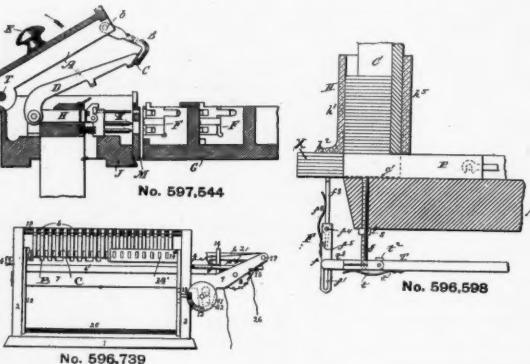
THE Royal Society of Arts of England has appointed a committee of representative papermakers, librarians and chemists to investigate the subject of deterioration of paper. Books published in the last thirty years, whether much handled or not, if showing signs of perishing, will be submitted to the committee for study. Germany, which has heretofore bragged about the quality of its papers, is now much alarmed because many important recent documents and books are discovered to be going into a "decline."

## NOTES AND QUERIES ON ELECTROTYPEING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

PRICES FOR STEREOTYPING.—A correspondent, of New York, writes: "I wish to request your valuable opinion in regard to the prevailing prices per square inch in union shops for stereotyping by the papier-maché process, say 500 pages, 4 1/4 by 7 1/4 inches, to be used on patent block; also the average number of impressions usually printed from such plates before a wear is perceptible on hard-surface paper. What is wanted is a fair average." *Answer.*—The standard scale of prices for stereotyping bookwork in Chicago is 2 cents per square inch, less fifty and twenty-five per cent, or, in other words, 3/4 cent



per square inch, measuring the back of the plate. Job stereotyping of all kinds is measured on the standard electrotype scale and charged twenty-five per cent less than electrotypes. The amount of wear which a stereotype plate will stand depends largely upon the quality of metal employed. The writer has had no experience with book printing, but in newspaper work it is not unusual to take 50,000 impressions from a stereotype plate of average quality.

RAPID ELECTROTYPEING.—A New York electrotyper furnishes the following account of the time required to electrotype a page of the *Voice*. The size of the page was 20 1/16 by 14 inches and 1 1/16 of an inch thick:

Form brought to the foundry.....	3:05
Molding and building.....	3:11
Blackleaded and stopped out.....	3:25
Pumped out, oxidized and battery connections.....	3:28
Taken out of battery.....	4:23
Backed up and cleaned.....	4:50
Sawed, straightened and roughened.....	5:00
Planed and examined.....	5:02
Shaved.....	5:07
Squared on shoot-board.....	5:08
Curved.....	5:09 1/2
Sawed off on head and foot.....	5:12
Trimmed on two sides on tail cutter.....	5:14
Chiseled and examined.....	5:19

Total time, two hours and fourteen minutes. The accuracy of the figures is not questioned, and it would seem to be a very creditable performance when the size of the plate is considered. The time in the bath (55 minutes) is the most notable feature of the schedule.

CURVED STEREOTYPE PLATE FINISHING MACHINE.—A machine has been recently patented which is designed to dispense with the tail-cutting machine, shaving machine and finishing block, which have heretofore been necessary to finish a stereotype plate, and to save the time and labor incident to transferring the plate to such machines. The machine is wholly

automatic. A principal cylinder is provided for the mounting of the plate and on this the curved plate is positioned and clamped, when the cylinder is set in motion and rotating beveled knives completely finish the top and bottom margins of the plate and determine its length by means of the grooves in which they work. The cylinder is then made to take a new motion, advancing lengthwise without rotating and thus carrying the plate against cylindrical cutters which shave the side margins. When the side trim is accomplished, a rotary carrier revolves the plate one-half and places it face downward in a shaving box, where it is reduced to the proper thickness by the shaving of its inner surface. All that is required of the operator is to fix the plate on the cylinder and set the machine in operation by the depression of a foot lever. At the end of the trimming and shaving operations the plate is brought back to its first position on the cylinder and the machine comes to a rest, when the operator may unclamp the plate and set another in its place.

**CHANGE IN ELECTROTYPEERS' SCALE.**—The electrotypeers of Chicago have eliminated from their standard scale of prices the paragraphs relating to advertising matter and metal lines. Hereafter these items will not be specially classified, but will be subject to the scale of prices which apply to general job-work. It is understood, however, that orders for a large number of electrotype from one pattern will be subject to discount. One reason for making this change may be found in the lack of unanimity among electrotypeers as to just what constitutes advertising matter. It has been claimed by some that the special classification applied only to advertisements set in newspaper column widths and consisting wholly or in part of type matter. Others took the ground that any cut which is intended for advertising purposes, without regard to width and whether accompanied by type matter or not, was entitled to the special rate. From this difference of opinion much confusion resulted. The effect of the change will be to slightly increase the price of small advertising cuts in small quantities, but for large electrotype or for large quantities of small electrotype there will be little, if any, change of price. The metal line classification has been abolished because this feature of electrotyping is no longer of sufficient consequence to be entitled to special rates. In all other particulars the scale is identical with the one which has been in use for the past two years.

**ELECTROTYPEERS' ASSOCIATIONS.**—Probably no line of business has been more thoroughly demoralized during the past few years than that of electrotyping, and it is not strange that earnest efforts have recently been made to elevate the trade to a position of more dignity and at the same time stop the ruinous slaughter of prices that has prevailed. Electrotypeers generally are awakening to the fact that a solution of their difficulties can be found only in meeting together in a friendly spirit to discuss the causes and devise remedies for the universal slump in the business. Local associations of electrotypeers have been organized in various cities with so much success that the movement bids fair to become general throughout the country. A call for a national convention of electrotypeers at Nashville last October was well attended and resulted in the organization of the National Association of Electrotypeers of America. All local associations are eligible to membership in the National Association, and each president of the local association becomes vice-president of the national organization on payment of a nominal membership fee. The local association offers to electrotypeers the opportunity of acquaintance and friendly intercourse with each other and through their presidents with the electrotypeers of the entire country. The value of such intercourse cannot be overestimated. It has been well said that "men who meet together socially and in daily business intercourse contract friendships which are the surest guarantee against serious quarrels." "The way to build up sentiment among intelligent people for any good cause is to let them be fully and properly informed, not deceived or misled by erroneous stories calculated to arouse prejudices and spite-work." The influence of

the members of the National Association has been exerted along the line of local organization, with the result that several associations have been recently formed, notably, in Philadelphia, Cleveland and Boston. The meetings at which these organizations were effected were attended by visiting representatives of the trade from Chicago, New York and St. Louis, who testified to the advantages of association and warmly urged immediate action. It may be truthfully said that the outlook for the trade is more favorable now than it has been for years, and there is good reason for the hope that at their next annual meeting there will be a substantial increase in the membership of the National Association.

#### PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

**TO CORRESPONDENTS.**—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

**FOR MAGAZINES ON PRESSWORK, ETC.** See also Department "Notes on Job Composition."

**COLOR PRINTER**, by J. F. Earhart. The standard on color printing in America.  $8\frac{1}{2}$  by  $10\frac{1}{2}$  inches; 137 pages letterpress, ninety color plates in two twenty colors each. \$15, reduced to \$10.

**PRESSWORK.**—A manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly. The only complete and authentic work on the subject published. Bound in cloth; 96 pages. \$1.50.

**THE HARMONIZER**, by J. F. Earhart. A concise guide in colorwork for the pressroom and elsewhere. Shows great variety of harmonious effects in printing colored inks on colored stocks. Invaluable to every pressman. \$3.50.

**VARNISHES, LACQUERS, PRINTING INKS AND SEALING WAXES**; their raw materials and their manufacture, the art of varnishing and lacquering, including the preparation of putties and stains for wood, ivory, bone, horn and leather, by William T. Brant. Illustrated by 39 engravings; 37 pages. \$3.

**WHITE'S MULTI-COLOR CHART** contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. 80 cents.

**HINTS ON IMPOSITION**, a handbook for printers, by T. B. Williams. This book is a reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood by the advanced printer or the apprentice. Several chapters, fully illustrated, are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. \$1.

**THE MANUFACTURE OF INK**; comprising the raw materials and the preparation of writing, copying and hectograph inks, safety inks, ink extracts and powders, colored inks, solid inks, lithographic inks and crayons, printing ink, ink or aniline pencils, marking inks, ink specialties, sympathetic inks, stamp and stencil inks, wash blue, etc. Translated from the German of Sigmund Lehner, with additions by William T. Brant. Illustrated; 230 pages. \$2.

**EMBOSSED MADE EASY.**—By P. J. Lawlor, a practical pressman and embosser. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. There are nearly a dozen pages of embossed specimens in bronze and colored inks, each worked on a different kind of stock from the rest, to show the effect of embossing on various kinds of stock. Instructions are given for making dies from various materials readily obtained by every printer, also complete instructions for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. \$1.

**WANTS TO KNOW HOW TO MAKE READY, ETC.**—W. P. P., of Charleston, Massachusetts, writes: "I am a reader of your paper and an amateur printer. I would like to have you describe in your next issue the way to make a job ready on a platen press, and also the method used by printers to set the gauges." **Answer.**—It would occupy too much space to give this amount of information in this issue. A series of articles on this subject appeared in Volume XVIII or XIX of this journal, written by Mr. William J. Kelly, which probably can be procured at our office, if written for in time.

**TYMPANS TEAR OFF CYLINDER.**—C. A. S., of Chicago, writes the following about trouble he has with his tympans: "Will you please give me information as to how I may keep my tympans, with make-ready, from tearing loose at the top on a cylinder press. I paste the tympans at the top, but on runs where there is a heavy impression they tear away. I use news and cheap book for tympans." **Answer.**—Cheap book or news stock is not suited for top sheets on tympans for long

## THE INLAND PRINTER.

runs. Good manila paper will be found much better, stronger and cheaper in the long run. Oil your tympan sheets on one side; by doing so the paper is strengthened in toughness of texture, and the printed sheets leave it without much friction.

GOOD OR BAD ROLLERS—WHICH?—G. N. T., of Wyalusing, Pennsylvania, has sent several specimens of his work, which show results obtained by the use of good rollers and bad rollers. It was unnecessary to call our attention to the difference, the work speaks for the rollers. Yes, good rollers are always the best, and certainly the cheapest. There is more potency in three good rollers than in three dozen bad ones that have to be coaxed and temporarily rejuvenated until they look as if they had had the small pox. Don't fool your time away trying to stop blurs and do good printing with old rollers.

TOO MUCH FOR US.—S. B. M., of Maryville, Missouri, writes: "I am anxious for your opinion whether it is possible to nickel-plate glass, wood, paper, and cardboard, especially cardboard. I want to make some experiments in this line and would be pleased if you can give me a brief description of the method of nickel-plating metals, together with a formula for making a nickel-plate solution." *Answer.*—We cannot give the information asked; it is a little out of our line. Electrotypers and nickel platers might be willing to give a good formula for making a nickel-plate solution. In any event we believe that S. B. M. will experience much uphill work with his projected experiments, knowing so little about the fundamental details of metal depositing.

BLUE INK DOES NOT GIVE SATISFACTION.—F. W. W., of Barrie, Ontario, says: "We have a poster blue which is a source of continual trouble, particularly on small work on platen presses. The difficulty is that the ink 'cakes,' and plate, rollers and type must be constantly washed in order to produce creditable work. The only reducing element used is coal oil, and the ink when so reduced is generally of a medium consistency." *Answer.*—Poster blue ink when so reduced is not intended for small or light work, except in the case of handbills with fairly large-faced type. A better quality of colored inks should be used on fine work. Coal oil is not a proper ink reducer, although its use in poster inks is not infrequent. Thin varnish, or a little boiled linseed oil, is preferable for reducing colored inks.

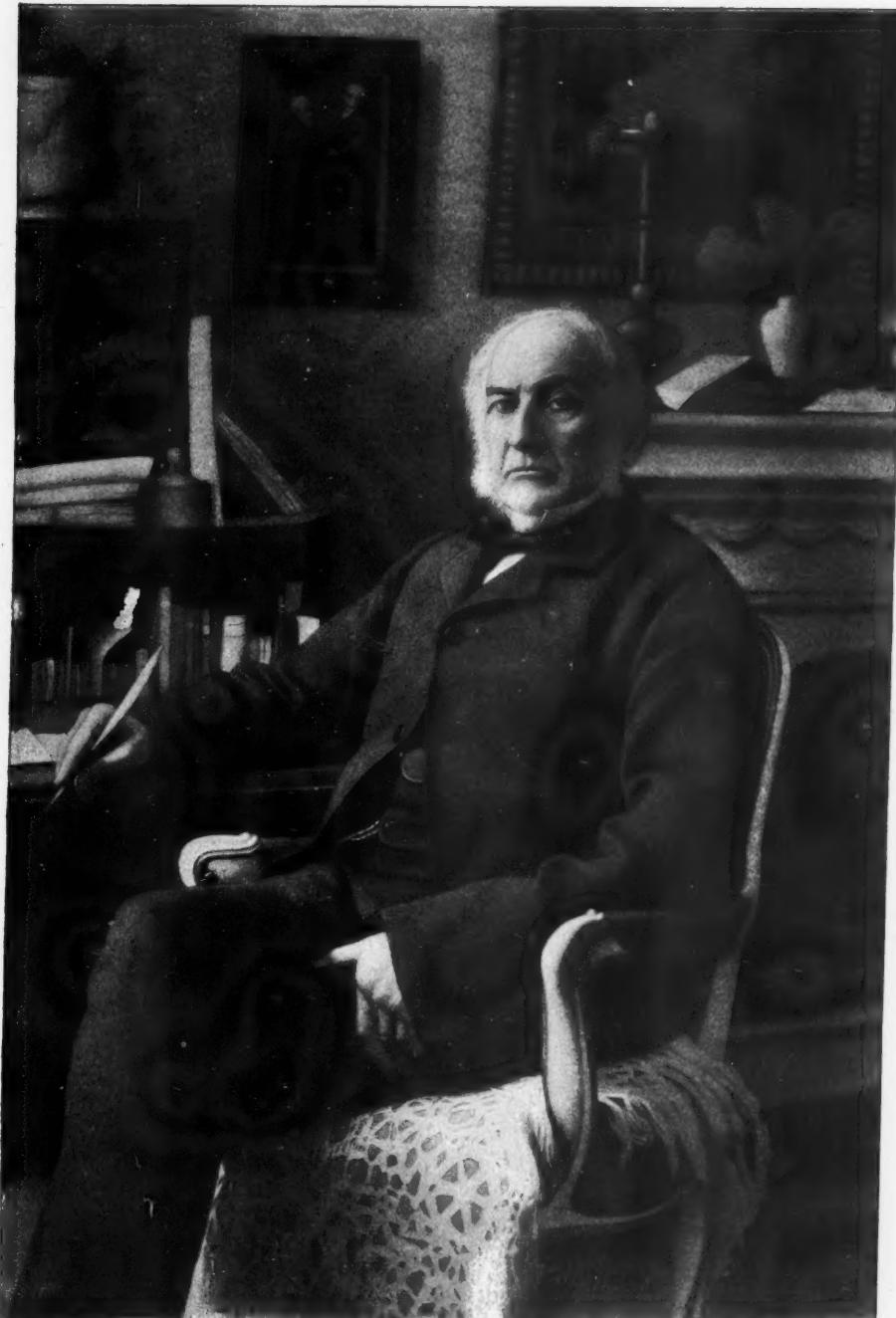
HAS TROUBLE WITH PAPER SPLITTING.—J. I. H., of Charlotte, North Carolina, writes: "I am a pressman on a Duplex printing perfecting press, and am having considerable trouble with the paper splitting as it comes from the cylinder. If I give the paper a good impression, why it splits, and then I have to raise it. The paper is dry, and I should think that dampening it would stop it at once—this I have suggested to the proprietor." *Answer.*—Wet the outside ends of the roll of paper before beginning to print. This should aid the sheet going through without splitting. The ends of paper done up in web form are very apt to become overdry, and they then shrink to a smaller diameter than the inside portion of the web. When this is treated to a fair quantity of water, with a large sponge, it again assumes a more liberal size and becomes tractable in its course through the press. See that the tension device is paying out the necessary length of paper to permit of a strong impression; if it is not, then adjust it so that it will do so. Dampening the ends of the paper and setting the right tension for the speed employed on your edition are the main points to be guarded to avoid splitting.

OVERLAYS AND PRINTED SPECIMENS FROM SAME SENT FOR EXAMINATION.—H. J. H., of Kalamazoo, Michigan, under date of December last, sent us three overlays and printed proofs from same, regarding which he says: "Please find inclosed specimens of half-tone work, with overlays, which I run on a 10 by 15 Gordon press. For overlaying, I use 80 pounds coated book, 40 pounds book and folio. The ink used was 'book,' with a little 'heading' ink mixed in. Please examine carefully as to make-ready, and answer in the pressroom department. I

have marked the specimens one, two and three for your convenience and reference." *Answer.*—Your three specimens are really artistic, and the overlays from which you have produced so meritorious a result are well put together and fairly well harmonized, numbers two and three being exceptionally so in this regard. If the *strongest* portions of the overlay on number one had been made of the book paper instead of two folios, you would have had less labor and given greater strength to the foundation and bottom of the large cistern, also to the distant cistern. A folio, one inch wide, placed on the strong side of the front cistern, would have strengthened this and given to it a better conception of its immensity and also its symmetry, as these form the specialty of this picture. The vignetting, or "phantom" shading, on the outside edges of the specimens, is admirable in every way. A splendid use has been made of the coated paper in obtaining extreme delicacy and transparency on the fading tones, by skillfully scraping off the coating and paring down the paper to a thin degree.

SPACES WORKING UP IN TYPE FORMS.—A reader of THE INLAND PRINTER has sent us the following regarding this trouble: "In the January number of your journal, pages 465 and 468 (in my copy), I see spaces have raised up on your pressman. While I can set matter myself so that not a single type will come up on the press, I cannot hire anyone to do it. See inclosed sheet of Comptometer. (This is made up of a form of sixteen pages—matter about  $2\frac{1}{4}$  by  $4\frac{3}{4}$  inches.) It is a job run from type; and it is a sad commentary on the trade that the foreman had to set it up himself, doing so during overtime, in order to get it right. I made a 5,000 run of this form, just as you see it. It takes correct justification—that's all—the kind of spacing that I can explain to you only by this example: That if I owed you a dollar, you would want 100 cents, and not 99 or 101 cents to square the deal. This job is set to 17 ems pica—12 points—equal to 204 points. No line contains any more or less than 204 points of type. But I can't hire men that will space that way. I have to do this myself, at night, oftentimes to my disgust. But about the pulling up of spaces and leads on the press: I patch up the compositor's usual justification, when the trouble appears, by taking a strip of circus check (about six-ply) cardboard, lead high; wet one side with a sponge; open form and lay cardboard strip along edge of matter that pulls up; *wet side of card to type*. If very bad, use two or three card strips. Sure remedy. Circus check board is best, as it holds together enough to remove whole after job is off; whereas paper or cheap board will go to pieces. Wedding bristol, or good hard cardboard, don't do, as the surface is so hard that it don't act like the mortar on the bricks in a brick wall."

AN EXCEPTION TAKEN TO OUR OPINION.—W. McN. Bros., of San Jose, California, propounded a question regarding underlaying and asked that we publish the question and our answer thereto. Both question and answer appeared in the January issue. Since then, exception has been taken to what we said in our answer, and we are even accused of being personal and evasive. No such intention or sentiment can enter this department; indeed the writer in charge of it is too deeply impressed with the duties its fulfillment entails to give place to either. Whatever appears under this heading is written solely for the benefit and welfare of inquirers after knowledge, and, particularly, the "neophyte at the printing business"; but in endeavoring to do this, let it be candidly stated right here, that we do not desire to be considered in any way qualified to "monopolize all the technical intelligence of the craft." To go back to the merit of the question of McN. Bros. and our answer thereto, we will be pleased to receive the opinions of pressmen either for or against the correctness of our reply. The correspondent for the McN. Bros., after indulging in a few mistaken personalities, rightfully indorses the very theory that is laid down in our answer to his question. He writes: "Permit us to again refer to it. From face to back, a half-tone cut is supposed to be



Engraved by Wm Sartain N York

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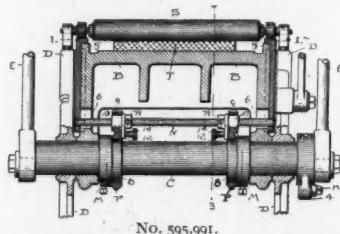
*W. Gladstone*

This portrait is reproduced from the original photograph taken in October, 1894, specially for the People's Bible History. Mr. Gladstone is here seen in his library, in the seclusion of which he has penned so many weighty documents of state, and the no less celebrated and important literary and theological manuscripts. We are indebted to Mr. Henry O. Shepard for permission to use this interesting illustration.

eleven-twelfths of an inch thick. It is supposed to be of uniform thickness, and mounted on an even block. In case it is not so mounted, however, is it not customary to first even up the cut by underlays until it is perfectly level? And if one part of the cut needs a little more impression than another part, is it not treated accordingly, from the back, until the desired effect—that of an even face—is produced? But mind you, now, the cut is not yet made ready; merely the preliminary work is done. That block is nearly one inch thick. Do you contend that a tissue paper shading on Miss Peachblow's face, but placed in the center of the *back* of the cut, can be X-rayed through it, or that a mole upon her lip can be chased away by an application to her back—by cutting away another piece of tissue paper where the lip ought to be on the *back* of that cut? Do not again mistake us: we would level a block from the back; we would make it ready, especially the fine shading, from the front." *Answer.*—Your conception of *underlaying* is theoretically correct, so is that of *overlaying*. We have not made so silly a comparison (regarding the use of tissue on the back of a thick block) as you have thought of sufficient importance to do in the case of the mole on Miss Peachblow's face. But there is a difference between a horse-chestnut and a chestnut horse, and when the writer for McN. Bros. has solved the actual extent of a tissue paper application, and *when* it should be placed *under* or *above*—for this is still an open question, only to be decided by demonstration with the printing plate itself—he will be better prepared to elucidate the question he has seen fit to intrust to us, and which we cordially, fraternally and promptly answered. We again commend to him a *careful study* of the little treatise on presswork in his possession, for there is a wide difference between underlaying and overlaying in *making ready* half-tones or other kinds of engraving: each has its relative importance, and must be harmonious in the make-up of the make-ready.\*

C. G. LANIER, of the Lanier Printing Company, manufacturers of tin tags and similar specialties, has applied for a patent on a throw-off device for printers' rollers, which is effective in taking the rollers from contact with the form when distribution of ink is desired to be made more thorough. We hope to show the mechanism of the device in the patent reports in due course.

THE Chandler & Price Company, in patent No. 595,991, by F. A. Burnham, show improved roller bearers for their Gordon presses. When the throw-off lever is pulled, so as to turn the



eccentric shaft C, this also operates a subsidiary shaft N, so that the roller bearers L L are raised, and prevent the form T from being inked while the impression is off. The bearers are also made adjustable for different sizes of roller ends.

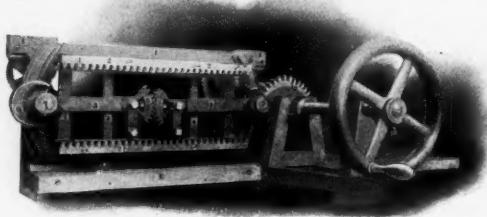
A SYSTEM of duplicating cut overlays at small expense is the subject of patent No. 597,677, by J. Humphrey and B. F. Upham, of Boston. In an instance where several similar overlays are required, as in printing on half a dozen presses from duplicate plates, a reverse of the usual set of overlays is formed in paper and used as a mold, which, being placed in a hydraulic press and covered with a thin film of rubber, on compression

\* NOTE.—Attention is directed to an article on overlaying and underlaying cuts by C. H. Cochrane on another page of this issue.—EDITOR.

yields a duplicate rubber overlay, which is vulcanized by heat to render it unyielding, and is then ready for the press. The system appears to be practical; provided the cost of making the duplicate rubber overlays proves to be less than cutting duplicates in paper.

PUTTING FORMS ON GORDON PRESSES.—A pressman writes: "I see A. P. Faling is worried about the inconvenience of putting forms into Gordons. He probably does the act with the press wide open. When I was a kid, twenty-five years ago, I found that quite tiresome myself, and I used to close the press up to about three inches between bed and platen, with rollers well up on the ink table and out of the way. Then taking the form in right hand, about the middle of chase, like carrying a book, I'd drop it down into the 'crack,' using left hand to steady it and to open and close clutch."

THE bed motion for a cylinder press shown in accompanying figure, is the invention of J. W. Butterfield and Surguy, of Columbus, Ohio, and is designed to drive a bed with an even printing stroke, and accomplish the reversal with a crank motion, the resultant being a motion similar to that found in the



Century and the Miehle presses, and also to that patented by R. M. Hoe in 1847. The Hoes never introduced the idea in their presses, and its practicability was first demonstrated by Robert Miehle, in one way, then by the Campbell Company in another way, and now by these inventors in a third way. In the model shown in the illustration, 1 is the rack-hanger, depending from the bed, 2 2 is a rack-frame, arranged to rise and fall about one inch, so that the pinion 10 may mesh alternately with the upper and lower racks. The pinion is shown at the end of the stroke, to illustrate the method of reversal, which is accomplished by means of a stud on the inner side of the pinion, which works through the shoes 6 6. The shoes are mounted on the ends of the bars 3 3, and are thrown alternately up and down, the segments 5 5 insuring their motion together. As a consequence, when the pinion arrives at the end of a rack it engages a stud and shoe, which engagement preserves the position of the pinion, and directs it into proper engagement with the other rack.

Patents 597,651 and 597,652, by J. F. McNutt, of Warren, Ohio, are assigned to the Harris Automatic Press Company, and have to do with improvements in the throw-off mechanism by the substitution of pneumatic for mechanical devices. The detail is too complicated to be of general interest.

PRINTING ON CELLULOID.—"S.," of Niagara Falls, New York, and M. W. Fisher, York, Pennsylvania, desire to know how to print on celluloid. The former desires to be answered by mail, but it is impossible to do this owing to the amount of work that would be entailed by it. If it were possible to arrange to answer all questions by mail, we would gladly do so, but this department would then be rendered unnecessary. Printing on celluloid is a specialty, and the prepared ink to do the work can be purchased of most ink houses. A writer in an English journal says: "This is well known to be a difficult process, by reason of the want of affinity for ink displayed by the material in question. A means of overcoming this has, however, just been patented on the Continent. The ink to be

used on the job is previously treated with a solution of acetic-anhydric acid, which latter establishes a chemical union with the celluloid, and not only 'fixes' the ink firmly upon it, but also renders it impervious to all ordinary external influences." "A solution of acetic-anhydric acid" would seem to be a misnomer, as anhydric means without water. Possibly a strong acetic acid mixed with the ink in proper proportion would meet the case.

#### PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

THE following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

*Wilson's Photographic Magazine* (monthly), 30 cents a number. Edited by Edw. L. Wilson, 85 Broadway, New York City.

*Anthony's Photographic Bulletin* (monthly), \$2 a year; 25 cents a number. E. & H. T. Anthony & Co., 591 Broadway, New York City.

*American Process Review* (monthly), \$1 a year; 10 cents a number. Edited by George W. Gilson. Nesbitt Publishing Co., Ltd., Toronto, Canada.

PHOTO-ENGRAVING.—By Carl Schraubstdtter, Jr. Bound in cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

*Process Worker and Photo-Mechanical Printer* (monthly), 50 cents a year; 5 cents a number. Published by Scovill & Adams Co., 60 East Eleventh street, New York City.

*Photo-American* (monthly), \$1 a year; 10 cents a copy. Edited by Edward W. Newcomb. Photo-American Publishing Company, 20 East Seventeenth street, New York City.

*Photographic Times* (monthly), \$4 a year; 35 cents a number. Edited by Walter E. Woodbury. Photographic Times Publishing Association, 60 East Eleventh street, New York City.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 162 pages; 47 illustrations. \$2.50.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 180 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. \$3.

*Photogram* (monthly), 45. 6d, or \$1.10 per year; 3d. or 10 cents a number. Edited by H. S. Ward. The Photogram, Ltd., Farringdon road (close to Ludgate Circus), E. C., London, England.

*Process Work and the Printer*, monthly, \$1.25; *Junior Photographer*, monthly, \$1.50; *Practical Photographer*, monthly, \$2.10. Percy Lund, Humphries & Co., Bradford, England, publishers.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. An advanced text-book on decorative art, being a sequel to "Lessons on Decorative Design," by the same author. Bound in cloth; 216 pages; 49 plates. \$2.50.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work. The frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. \$2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver and printer who attempt color work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book and it is done in a thorough manner without scientific complexity. Fifty pages with color plates and diagrams. Bound in red cloth. 75 cents.

THE American Photogram has been received. It comprises the Photogram of London with an American annex and cover. The American section is edited by Mr. Frederick J. Harrison, former editor of *Anthony's Bulletin*, and one of the most vigorous writers of photographic literature. His many friends will join us in wishing him and the *American Photogram* all manner of success.

COLLODION DRY PLATES FOR HALF-TONES.—X. Y., Montreal, asks: "Could half-tone and linework negatives be obtained from collodion dry plates, by giving proper exposure?" Answer.—Certainly they could, and are sometimes so used. The trouble in drying them free from dust, and their insensitiveness, compared with wet plates, are part reasons why they are not more generally used.

HALF-TONES IN THE NEWSPAPERS.—In the reviews of newspaper changes and progress during the past year the *Fourth Estate* finds that in the mechanical department the important step forward was the printing of newspaper illustrations on the fast presses from half-tone plates. Many newspapers are using them in their Sunday editions, but the New York *Tribune* has been using half-tones daily, in its news

columns even, for one year. As predicted in this department, this method of illustrating the daily newspaper is bound to supplant pen-and-ink drawing wherever the subject to be illustrated is one that can be photographed.

THE BLUE COLOR FILTER.—Mr. R. D. Gray showed me recently a blue color filter a portion of which had been shaded by a mat from the light. On removing the mat it could be easily seen that the light had bleached out the color while the portion protected by the mat retained its original blue. Mr. Gray says he has been unable to find a permanent aniline blue; that they will all fade by the action of either heat or light. This is a note of warning to keep the blue color filter in its box as much as possible, and away from heat.



Photo by George A. Smith.

UNCLE GEORGE AND I.

A NEW WASHINGTON PRESS FOR PROVING HALF-TONES.—The writer has often been seriously inconvenienced by the Washington press breaking in the most unexpected places when proving large half-tone plates. After complaining to R. Hoe & Co. for several years about it, they have at last constructed a new Washington press heavier in every part and intended expressly for half-tone proving. They have supplied me with the first one built and at last I have a feeling of confidence that this one, at least, will not go to pieces.

WHERE THREE-COLOR WORK IS DONE.—H. G., Hartford, Connecticut, has a painting that he wants reproduced. Lithography will not answer; the work must be by photography, and asks: "Can it be done by the three-color process? Will it be a success, and who does such work?" Answer.—THE INLAND PRINTER has been answering these questions for several years by exhibits of three-color work with the names of the firms producing it. You should look over the files, examine the three-color work shown, and write to the firms producing it.

TO CLEAN HALF-TONE ETCHINGS.—G. E. H. Y., Cincinnati, asks: "Would you kindly publish in your next month's INLAND PRINTER a formula for cleaning off half-tone plates that will clean off the ink and dried iron, and will not etch the metal? Also a formula for a good enamel that will etch evenly and will not come off?" Answer.—To clean half-tone etchings after proving so as to prepare them for re-etching, benzine and

a soft rag is used. This is followed with alcohol to remove any grease that might remain after the benzine. As to the enamel formula, so many have been published in this department that you had better state which one you are using and what trouble you are having with it.

TO TRANSFER FROM AN ENGRAVED METAL PLATE TO STONE.—E. C., Cleveland, Ohio, asks: "I wish to secure an ink with which I can transfer from an engraved metal plate—with uncoated paper—to stone or metal. Can you enlighten me how to brew, or where I can procure such an ink?" *Answer.*—If the transfer is to be made from an intaglio-engraved plate, one where the lines are sunken instead of being in relief, the trouble is less. From either an intaglio or relief plate the ink should be a lithographer's transfer ink, and the impression made on their starch-coated transfer paper, so that when the transfer is made to the stone or metal, by simply wetting the back of the transfer paper the starch dissolves and the ink is left entire on the stone or metal. You had better get a lithographer to do the work for you as it is not so easy as it would appear.

A NEW STYLE OF CHALK PLATE.—The Hoke Engraving Plate Company, St. Louis, Missouri, has in process of perfection a new style of chalk plate which will give an even stipple half-tone ground. All chalk is removed by scraping, except the film next the base plate. This film, which is about the thickness of paper, is porous, and a stereotype taken from an unengraved plate will print an even stipple half-tone ground. The film is comparatively hard and there is, practically, no dust in engraving. It is also possible to transfer a design upon the plate by the ordinary carbon paper. The method of producing lines or solid blacks is the same as in the ordinary chalk plate, but any gradation of shade from the half-tone downward may be produced by scraping away the composition with tools resembling in general shape the ordinary ink-eraser. The plate is well adapted for colorwork.

ANILINE DYES FOR COLOR FILTERS.—X. Y., Montreal, Canada writes: "In a previous answer, you mentioned *thio blue* as an aniline dye to make a solution for a color filter for the three-color process. My druggist cannot find out what it is nor where to get it; kindly tell me what firm I could buy it from, or give synonyms or substitutes for *thio blue*, if any." *Answer.*—After a series of experiments with anilines for nearly a year, I found most satisfactory those made by the Actien-Gesellschaft für Anilin-Fabrikation, of Berlin, Germany. The New York and Boston Dyewood Company, of 55 Beekman street, New York, are the sole agents for the United States, with branch houses at 106-108 Milk street, Boston, and 122-124 Arch street, Philadelphia. Professor Chandler told me it was this Berlin company that prepared for Doctor Vogel the aziline which he used to bathe dry plates and render them sensitive to red.

A PLEA FOR PROCESS WORKERS.—The paragraph "Photo-Engravers Should Learn to See," in this department for May, 1897, has brought out a lengthy comment by Mr. Thomas G. Lee in the *Process Photogram*, London, for February. He gives this reasonable explanation why the ordinary photo-engraver has no appreciation for or takes little interest in engraving a drawing having broken lines. He writes: "Has not the etcher been taught from the commencement that to get rotten lines is a sin? Does it require much comparison in his mind, therefore, to regard drawings in which rotten—gray, delicate, broken—lines occur as a bad drawing, and why should he tremble over a bad drawing that never can, according to his standard, give a good result? In time past," Mr. Lee continues, "they employed better men to make the original drawings, and their originals cost a high price to engrave." And he concludes that: "In the future, when work is not done at such a mad rush that men have no time to think; when photographers are intelligent and know their craft; when etchers are not machines, and when the majority of fine etchers, so called,

have been born again; when men know the value of a good thing and pay to have it, and when the public are educated to see the difference between a thing that is beautiful and one that is debased, then, but not till then, the fault mentioned will cease to exist."

CHALK PLATES FOR PORTRAITS.—The manager of one of the chalk-plate manufacturing companies writes: "In your criticism of Thomas Owen's chalk-plate engraving you say 'the process is as well adapted to engraving mechanical designs as it is ill adapted for portrait engraving.' The chalk process has been used for years and successfully for portrait work, and the reason we write you is that we believe the item does not state what you intended, but the opposite." *Answer.*—I regret to be compelled to reply that when I wrote "ill adapted for portrait engraving," I put in a very mild way what might be written. The object of this department is to encourage illustration in every possible way, even with chalk plates, but at the same time the way must be pointed to improved methods and better work. The chalk-plate portrait is endured where the photo-engraved portrait cannot be had, and now the latter is being superseded by the half-tone portrait. The standard keeps on getting higher.

MR. JOSEPH PENNELL'S TRIBUTE TO PROCESS WORK.—Charles Keene, the caricaturist of London *Punch*, lived in comparative obscurity, his work unnoticed but by the few. Since his death, however, it is generally recognized that he was the greatest English caricaturist since Hogarth. He did more than Hogarth, for he pictured to life the common people—of whom Lincoln said: "God loved, because he made so many of them." Some varied examples of Keene's drawing have just been published under the title "The Work of Charles Keene," with an introduction by Mr. Joseph Pennell, the artist and critic. Mr. Pennell tells how Keene's delicate drawings were "engraved all to pieces" by the wood engraver. He says: "It is a curious fact that Keene's unpublished drawings, executed in a style which he was compelled to give up because no wood engraver could do it justice, today can be reproduced mechanically better than the drawings he made for *Punch* and which were engraved on wood." There are few critics but will agree with Mr. Pennell that the decline of wood engraving and the rise of process was due to the fact that the latter was fittest to survive.

ARTIST, ENGRAVER AND PRINTER SHOULD WORK IN HARMONY.—Some artists strut through life under a delusion that they are made of superior clay to the process man. These artists would not condescend to ask the photo-engraver, for instance, why it is their drawings reproduce so flat in half-tone, laying the blame on the process, when it is generally due to the blue in their blacks. This is only a sample of the misunderstandings that could be overcome if the artist, the engraver, and the printer would come together and talk it over. Mr. Joseph Pennell states the whole truth in his vigorous way as follows: "The truth is, that in all the applied arts, and illustration is one of them, the artist who wishes a perfect reproduction or multiplication or adaptation of his design must attend to the technical requirements and limitations inevitably imposed upon him. The truly great illustrator will always be the man who, unmoved by fads, nor fearful of being the laughingstock of his contemporaries, goes his own way, working hand in hand with the engraver and the printer. If he neglects his fellow craftsmen he is bound to suffer." Engravers should quote these words of Mr. Pennell's when dealing with "toplofty" artists.

RELIEF PRINTING VERSUS LITHOGRAPHY FOR THREE-COLOR PRINTING.—Whether it was better to print three-color pictures from half-tones in relief or by lithography has been a question which, as much as any other cause, has kept the three-color process from being more generally used. Color printing having been entirely in the hands of lithographers with tremendous plants established for that kind of printing, and skilled workmen, it was natural that they should endeavor

to make the new color process, with its tremendous possibilities, feed their presses. Mr. William Kurtz, the pioneer of three-color work, was wrecked on this point. He had solved the problem of making three-color blocks, but when he undertook to print from them he did not find either presses or printers to produce the printed product. His lithographic friends persuaded him that he could only print color from stone, and his enterprise ended in failure. A New York publisher has been endeavoring to bring out an album of photographic views of which he owns three-color negatives. After one year's experimenting in the printing of them, both by lithography and from relief plates, he has just shown me advance sheets of his book which prove beyond doubt that the true method of getting results from three-color blocks is on the typographic press. There is a crispness and purity of color in the relief-plate print that lithography cannot give. In these experiments it was found that the lithographer was obliged to print in two shades of blue to approach the effect obtained in one printing of blue on the typographic press. To those contemplating three-color printing, my advice would be to consider only typographic presses. Even though pressmen for such work may be hard to find, they can be trained in a short time.

#### NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEE.

**Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbbee, 165 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.**

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

*Fourth Estate*, New York (weekly), \$2 per year.  
*Newspaperdom*, New York (weekly), \$1 per year.  
*Country Editor*, Columbia, Missouri (monthly), 50 cents.  
*Newspaper Maker*, New York (weekly), \$2 per year.  
*Nebraska Editor*, Beaver City, Nebraska (monthly), \$1 per year.  
*Advertiser and Publisher*, New York (monthly), \$1 per year.  
*National Printer-Journalist*, Chicago (monthly), \$2 per year.  
*Ohio Newspaper Maker*, Mansfield, Ohio (monthly), 50 cents a year.  
*Michigan Bulletin*, Eaton Rapids, Michigan (monthly), 50 cents per year.  
*Pointers and Newspaper West*, Kansas City, Missouri (monthly), 50 cents per year.  
*Michigan Press Association Bulletin*, Eaton Rapids (monthly), 50 cents a year.  
*Massachusetts Editor* (weekly), \$1 a year; 10 cents a number. Henry G. Rowe & C. T. Fairfield, North Adams, Massachusetts.  
*Missouri Editor* (monthly), \$1 a year; 10 cents a number. Edited by Walter Williams. E. W. Stephens, Columbia, Missouri.  
*Kansas Newspaper World* (monthly), \$1 a year; 10 cents a number. Edited and published by Ewing Herbert, Hiawatha, Kansas.  
*The Journalist* (weekly), \$4 a year; 10 cents a number. Edited by Margaret Arline Hamm, Times building, New York; 338 Rookery, Chicago.

THE *Rochelle Independent* is a new weekly at Rochelle, Illinois.

LEBANON, New Hampshire, has a bright, new local monthly, the *Lebanonian*.

THE *Newburgh* (N. Y.) *Journal* has increased its price to 2 cents a copy; \$6 a year.

ATTENTION is directed to the change in the introductory paragraph of this department.

THE *West Union* (Iowa) *Gazette* published a profusely illustrated souvenir edition in January.

I HAVE received a "marked copy" of the *Express Gazette*, but am unable to find anything marked.

THE *Galesburg* (Ill.) *Republican-Register* completed its twenty-fifth year with the close of 1897.

THE *Electrical Review*, New York, has reduced the size of its pages and appears in a much more convenient form.

CHARLES PERRY TAYLOR is publisher of the *Tacoma* (Wash.) *Union Printer*, which is the official organ of Tacoma Typographical Union, No. 170, and Tacoma Allied Printing

Trades Council, and made its first appearance in December. It is well gotten up and nicely printed.

NEWSPAPER business in Kansas is having a boom. The holiday advertising is reported never to have been so extensive.

S. S. PIERCE COMPANY, Boston, publish a bi-monthly, the *Epicure*. It is printed in blue ink and is a creditable piece of work.

THE *Lewisburg* (Ky.) *News*, a weekly, although having been in existence but a few months, boasts a circulation of 1,000.

NEVADA County (Cal.) newspaper publishers have adopted a uniform scale for minimum prices for all legal and mining advertising.

WITH the opening number of its fifteenth volume the *Grand Island* (Neb.) *Independent* issued a meritorious souvenir edition.

JUDGE ALBERT G. BOYNTON, for twenty-five years political editor of the *Detroit Free Press*, died January 9, at the age of sixty years.

FRANK L. DU PONT has purchased the plant of the *Courier*, Hico, Texas, and started a religious paper in connection with the other business.

THE *Paper World*, which for eighteen years has been published in the Connecticut Valley, has removed its publication office to New York.

THE initial number of the *Modern Mariner*, official organ of the Modern Mariners of America, has made its appearance at Marine City, Michigan.

THE *Chicago Upholstery Journal* entered upon its third volume with the January number. It is a neat publication with many fine illustrations.

THE *Washington* (Pa.) *Reporter* publishes a sworn statement of average circulation for 1897, which gives 2,885 for the daily and 1,374 for the thrice-a-week.

THE "Carriers' Greeting" of the *Winona* (Minn.) *Herald* was neat and appropriate in design. On the title-page were shown the faces of forty-four carrier boys.

THE post office department has issued a ruling which inhibits the use of the mails to any publication in which advertisements appear of what is known as "the missing letter puzzle."

THE *Roller Monthly* made its first appearance at Canton, Ohio, with the opening of the year. It succeeds the weekly *Roller*, which has closed a successful existence of nearly fifteen years.

JOHN ADAMS THAYER, who resigned from the position of business manager of the *Ladies' Home Journal* to accept a similar position with *Munsey's Magazine*, has resigned from the latter publication.

THE *Dwight* (Ill.) *Star and Herald* published a neat holiday edition. Editor Dustin adds to the line which states the object of his paper these words, "Also to pay debts and make an honest dollar for Dustin."

HENRY L. HAYWARD, for fifteen years editor of the *Longmont* (Colo.) *Ledger*, died on December 26. He was known for his strict sense of truth and justice, and his love for everything that tended to the upbuilding of human character.

THE *Waterloo* (Iowa) *Courier* published a unique "Annual Improvement Edition" in January. Good cuts of all new buildings erected in Waterloo during 1897 were printed, together with a tabulated list of improvements to real estate.

THE *London Star* celebrated the attainment of its tenth year with great eclat. Two pages of congratulations, including letters and cablegrams "from the ends of the earth," were published. The issue was very profusely and interestingly illustrated.

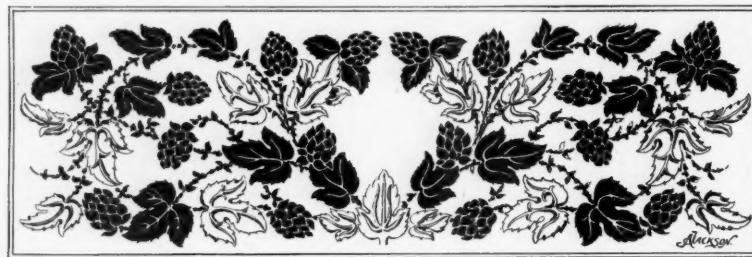
MAYOR QUINCY, of Boston, has ordered the publication of a weekly newspaper called the *City Record*, which will contain

all official records and reports. The heads of the various departments must contribute such matter as may be of official interest. It will not contain advertisements.

*Afterthought* is the title of a new society weekly at Washington, D. C. In the fourth number, Mr. E. A. Oldham, manager of the Associated Trade Press, who is a native of North Carolina, contributes some verses on Biltmore, entitled "The House that Vanderbilt."

ROSCOE R. BEAM, of Anthony, Kansas, has compiled a booklet entitled "The Homeseekers' Guide," giving "a few facts about a great State and a great county" (Harper county). The arguments are original and telling. The work was done by the *Bulletin*, Anthony, and reflects credit upon that paper.

A CELEBRATED scientist claims to have discovered the art of foretelling the sex of unborn children. His theory is that



CONVENTIONALIZED HOPS FOR TAILPIECE, BY A. JACKSON.

when the mother is fed on very rich food and lives high, the offspring will be a female. This probably accounts for so many boys in editors' families.—*Rockdale (Tex.) Reporter*.

THE Illinois legislature will probably pass a new revenue law, one feature of which is the publication of the assessment roll. A few members favor printing the list in pamphlet form, but if this is done it will be more expensive and will cost nearly as much to distribute the pamphlets as to have it published in the newspapers.

THE *Fruit Trade Journal*, New York, issued a colored supplement with its holiday number, depicting various varieties of fruit, designed, engraved and printed by the United States Printing Company, that was an exceptionally fine piece of work, Nature's colorings being counterfeited so neatly as to almost deceive the eye.

THE Spokane (Wash.) *Daily News* publishes at the head of its second page this frank confession: "This paper is not a member of the Associated Press; what telegraph it publishes will be via the 'grapevine' (and other papers). Its local news will be procured honestly, as far as possible; after that it will be taken from our neighbors."

A RECENT issue of *La Ilustracion Sud-Americana*, Buenos Ayres, is the most creditable publication I have yet examined from that city. The presswork is particularly commendable. The average periodical from that great South American center demonstrates that the printers there are far behind their brothers of the craft in Uncle Sam's domain.

*Boundary Creek Times*, Greenwood, B. C. (one hundred miles from a railroad): While a railroad is not usually considered a necessary adjunct to the publishing of a newspaper, the man who conducts one in a town so isolated would be looked upon as working to a disadvantage. The news columns of the *Times* might be better filled if a railroad was near at hand, but the mechanical execution could be but little improved, and to the very absence of a railroad might be credited the fact that eleven of the sixteen (three-column) pages are advertising, mostly local. Nearly all of the ad. display is good. A smaller body letter should have been used for the ad. of Russell & Co. The fourth line of the Hamilton Powder Company's ad. was a

difficult one to handle. A better way to set this and the two lines above would have been to break them up into two columns, after the manner of the matter below the rules, putting "manufacturers of," and the articles following, on one side, and the remainder of the matter on the other.

THE Conroe (Tex.) *Courier* has found a few unused sorts in the cap case. Here is the result: "The ~~big~~ ~~big~~ of our girls are small, tapering and beautifully shaped; their *iii* are as brilliant as \*\*\*; they are without || in this or any other §; their frowns are like +++; and their 12345678 excite !!!! of pleasure. Read this closely, do not ? its reliability, and try ~ the situation."

THE *State Journal* is making a strong bid for first place among the daily papers of Springfield, Illinois. It says: "The *State Journal* holds not only all the records for large and continuous publications of a daily and Sunday paper, but it claims to excel in quality, and in every other way, any newspaper ever produced in this city. All of its challenges go unquestioned and undenied."

THE news paper syndicate in the East which has been formed to control the Eastern output of news paper, is supposed to have left no loopholes for contracts outside its dictation. "Derb" in the *Paper Mill* wants to know, therefore, where Mr. K. B. Fullerton, of the Manufacturers Paper Company, is getting the paper from to supply the New York *World* with fifty tons per day?

*Hide and Leather*, of Chicago, in its Christmas edition publishes a "Christmas Greeting" in verse, the emblems of the season being done in colors. Mr. Adam Craig is the versifier and he closes his exordium with:

"In life's duties, toils and troubles,  
Like a family bound together,  
Let us strive to help each other,  
That's the wish of *Hide and Leather*."

THE name of the *Massachusetts Editor*, North Adams, Massachusetts, has been changed to the *New England Editor*, to better denote the territory which the paper is designed especially to represent. It is now the official paper of the Massachusetts Press Association and the Suburban Press Association of New England, and will doubtless later be made the official paper of other, if indeed not all, the editorial associations of the six New England States.

THE *Democrat*, of Johnstown, Pennsylvania, celebrated New Year's by giving a dinner to the entire working force. The bill of fare was in the Josh Billings spelling, and pied at that. It was, of course, decidedly shabby in character, the subjects assigned each speaker being with malice aforethought arranged to hit his pet aversion. Mr. Bailey finds such meetings a great assistance toward the harmony and good feeling in the office. May there be others.

THE "Midwinter Number" of the *Los Angeles Times* was printed on the new Hoe press, "Columbia II," mentioned in THE INLAND PRINTER for February, and consisted of eighty-eight four-column pages and cover, printed, folded, covered and wire-stitched at the rate of 24,000 copies per hour. The mechanical execution was excellent and approached a degree of perfection that a few years ago would have been believed beyond attainment at such a speed.

HARTLAND (N. B.) *Advertiser*: The quality of paper used is against a good appearance. Your margins are the reverse of the accepted rule—there should be less at the top and in the backs, and more at the bottom and on the outer edges. The make-up and presswork are good. A few of the ads. are creditable, but most of them have a common fault—the display lines too nearly of a size. Take the first ad. in the paper—"A pleasant winter" and "Now is the time to buy fur goods"

should have been larger and the balance smaller. A neat border would have been a valuable addition. Study the ads. in THE INLAND PRINTER, or send 5 or 10 cents to some of the publishers whose ads. are commended in this department, for copies of their papers, and adapt some of the ideas to your requirements.

THE *Bulletin*, Philadelphia, issues a card, on one side of which is the representation of a newspaper clipping, giving some news-stand sales of Philadelphia dailies. The *Bulletin* heads the list with 1,155, its nearest competitor having 660. On Christmas day the *Bulletin* made 1,500 newsboys' hearts (and incidentally other parts of their anatomy) glad by supplying them with a sumptuous dinner. Among other things consumed were 200 turkeys, 60 gallons of cranberry sauce, 4,000 pieces of pie, and a half ton each of cake and candy.

SEVERAL additional ads. have been received from Angus G. Wall, of the Illinois *State Journal*, mention of whose work was made in THE INLAND PRINTER for January. The five specimens submitted are all well balanced and show good judgment in the selection of type and border, and the portions to be displayed. In the ad. of W. B. Miller & Son, I should have brought out "scroll saw" and "turning lathe" a little, if nothing more than to run them in in caps of the body type used; but this is not a serious fault, even if it can be termed a fault at all.

THE Riverside (Cal.) *Daily Press* issued a New Year's number that deserves more than passing comment. It depicts Riverside County in all its grandeur, and so far differs little from the many publications of like character continually making their appearance from various localities. In the clearness of its illustrations, however, and in its excellent presswork and typography it rivals the best and is excelled by few. The cover is appropriate in design and faultless in execution. The regular issues of the *Daily Press* and the *Press and Horticulturist* (the weekly edition) are each creditable and show a healthy array of advertising.

PONTIAC (Mich.) *Post*: A new dress always gives a paper a clean look, but the *Post* has other commendable features that make its new dress very becoming. The grading of the items of correspondence from twenty-four towns, well-balanced ads., and good presswork, are some of these. One more lead on either side of the rules, both above and below the headings on correspondence, would be better. Some of the rules between the ads. under "Business Locals" are evidently old, as they show but faintly, if at all. These ads. should either be graded, or the "For Rents," "For Sales," etc., kept together. The *Post* has added a column to each of its eight pages and is a very creditable paper, the ad. display deserving particular mention.

THE Evening Star Company contemplates the erection of a model newspaper office in Washington, D. C., to cost about \$300,000, and has obtained the plans by competition, the successful architects being William J. Marsh and W. J. Peter. The building will be of white marble in the style of the French Renaissance, seven stories high, with a frontage of fifty-one feet on Pennsylvania avenue, and a depth of 120 feet on Eleventh street. The counting-room will be finished in Siena marble, mahogany and bronze. The editorial and composing rooms will occupy the upper part of the building. The entire structure is to be absolutely fireproof, will have an independent steel frame from the base to the top, is to be heated by steam and lighted with electricity and gas. Where possible, electricity is to be employed as the motive power, and the building will have its own motors and dynamos. Every convenience known in the equipment of a modern newspaper office will be made

use of. In every instance preference will be given home products and local labor. Each branch of the work will be let under a separate contract, and the construction will be under the direct supervision of the architects, and a clerk of the work, who will look after the interests of the owners.

IN THE INLAND PRINTER for December mention was made of the Maryville (Mo.) *Tribune*, and its offer of \$5 for a better weekly. In making its offer the *Tribune* said: "We will accept your opinion and judgment as to the merits of any paper claiming the \$5." Mr. Ewing Herbert, publisher of the *Brown County World*, Hiawatha, Kansas, writes: "The boast of the Maryville *Tribune* has just come to my notice. Under separate cover I mail you ordinary numbers of the *Brown County World*, and I trust to your fair judgment to award me the \$5 offered by the *Tribune* for a paper superior to it." I have requested the publishers of the *Tribune* to send me additional copies of their paper, as those examined in November have been mislaid, but they have failed to reach me in time for a decision in this number.

AN interesting war has come to an interesting end. Fourteen department stores of Denver combined in an effort to force the newspapers to make a reduction of twenty per cent in their advertising rates. The newspapers combined and raised their rates thirteen per cent. The newspapers could get along without the department stores, but the department stores could not get along without the newspapers, and as a result advertising costs more in Denver and the newspapers are paying larger dividends. The papers fought the boycott on the ground that to yield to such a demand would be to admit that the stores controlled the policies of the press, and the fight resolved itself into a struggle to determine whether the press would be free or subject to the influence of money. The people took an unexpected interest in the struggle and the combine was glad to capitulate on even humiliating terms.

CARSON CITY (Mich.) *Gazette*: The two rules at the head of your paper should be transposed. A very few papers put the heavy rule first, and there seems to be no valid reason for so doing. The title and date would naturally be read together, thus: "Carson City *Gazette*, Carson City, Michigan, January



TAILPIECE, OR BORDER DESIGN, BY A. JACKSON.

28, 1898," and for this reason should be separated by the least, or lightest, of the two divisions. A plan which many papers are adopting, and one which makes a neat appearance, is the use of parallel rules, exactly alike, in each place. Aside from this, the make-up of the *Gazette* is very creditable, as is the presswork. The majority of the ads. are set in good taste. A few are not well balanced, notably those of A. B. Loomis and Kelley & Cadwell. If, in the latter, it was the intention to have the two lines, "Now is the time" and "To get bargains," read in conjunction, they should have been set larger, and the balance of the ad., with the exception of "Groceries," which could have been given secondary display, all small.

THE Walton (N. Y.) *Reporter* begins the year 1898 with 5,000 subscribers—a gain of 400 in the year. The *Reporter* says: "This gain has not been made in a single week or month, but has been a steady growth. The *Reporter* has gone

on the theory that the people take a local newspaper for local news. It has not attempted to enter the field of the city paper, but it has presented the county and home news more fully than any other paper. Beginning with its own town it has reached out until now it covers four counties. It has a correspondent at nearly every post office of any importance in Delaware County and in the parts of five other counties adjoining. It aims to publish the news fresh and accurate." The *Reporter* is

literally "filled" with news. Twenty-one columns of genuine news in a paper of forty-eight columns is an excellent showing for a weekly paper in a town of 3,000 people. There is no attempt at elaboration in the ad. composition, but everything about the paper shows careful and thoughtful attention to all details of make-up and presswork. The *Reporter's* words again point to the cornerstone of success — news.

**CALDWELL (Tex.) News-Chronicle:** The ads. in your paper are exceptionally well displayed. In very few cases are more than two faces of type used in one ad., and good judgment is shown in the selection of both size and style of display. Reduced herewith is the ad. of E. G. & J. W. Jenkins, which demonstrates this, and also shows a neat way to set a list of articles and a long signature. The designing of Womble & McArthur's

ad. is good, and, although quite elaborate, consumed but little time in composition. You have an excellent showing of news and should have a good subscription list, and be able to secure more advertising. The correspondence would look much better if graded, with the date in a separate line.

THE Christmas issue of the Rockford (Ill.) *Register-Gazette*, mention of which was made in THE INLAND PRINTER for February, was a success, as the letter below, from Mr. Edgar E. Bartlett, the business manager, sets forth:

The front-page design was recently gotten up by a local photographer, as a private advertisement, in the shape of a large picture, about 6 by 8 feet. The idea occurred to us that this would make a splendid front page for a baby edition, and we had it reduced for a cut and used it in the manner you have seen. There are 1,386 faces on the front page of the paper, all, or at least nearly all, residents of the city. It was our intention to have given a more elaborate treatment to the interior pages, but owing to the lateness of the season we found that many of the advertisers of baby foods, and so forth, had exhausted their appropriations, and consequently declined to take the space with us we had fully expected they would. However, the general result was quite satisfactory, and we could have easily filled thirty-six pages instead of twenty-eight. We made no charge whatever for the cuts, these features being used as a means for interesting holiday advertisers in the issue, of which we printed 10,000 copies, and afterward 400 more to meet additional demands.

Those who contemplate getting out an edition of this nature should notice Mr. Bartlett's reference to the lateness of the season. It is not too early to make preparations, even now.

**CARDBOARD SPACES.**—In these days of the point system there is less need than formerly for the use of cardboard for justification. Until all fonts are cast point-set, however, there is still a necessity for something more than the spaces supplied by the type founder in all sizes above 12-point. Brass spaces, a recent idea, overcome this difficulty very nicely, but the great majority of offices still rely upon the old method. A great saving of time and annoyance would be had if the paper cutter was utilized to supply cardboard spaces. Take a hundred or two pieces of scrap, cut into strips the width of a lead, and then slice off two hundred 18-point hair spaces, two hundred 24-point, and so on to the end of the list. In fifteen minutes you have enough of all sizes to last a year and have saved

three or four hours of bother with a pair of scissors. These can be made of two thicknesses — cardboard and heavy paper. Use a colored card and white paper and they will be easily distinguished. Many offices have purchased type from one foundry and quads and spaces from another, and have trouble with one or the other falling out. A cardboard placed after such lines will in a great measure obviate this. Have a supply cut on the machine and no time will be lost.

SEVERAL copies of the *Evening Post*, of Lincoln, Nebraska, have been received, showing the work of Harry H. Gearhart, a young man of twenty-two years, who is ad. man on that paper. He has worked his way to the position he now holds. His work shows originality and has attracted considerable attention locally. Among the ads. shown is one of the Keystone Cash Grocery, occupying a page, which shows thoughtful designing. Its chief fault—and one, in fact, which nearly all the large ads. possess—is the use of rule and ornaments that are too black, and short pieces of what is apparently wood rule to fill in blank space. In nearly every instance the ads. would look better if the ornamentation was omitted. A few places where this could have been done to advantage are after the word "see" and on either side of "now" in the ad. above mentioned, and on either side of "overcoats" and also of "suits" in the ad. of "The Globe." Single or parallel rules should have been used in place of the heavy ones in the latter ad. A single line of the border on "The Hub" would have been an improvement. These ads. all appear in the issue of January 14, but the same line of suggestion could be applied to the larger ads. in the other issues.

**Saturday Globe**, Oskaloosa, Iowa: Your paper could be improved by giving attention to a few details. Where a headline is run across two or more columns, do not let the column



THE EDITOR'S SON.

Drawn by W. Kofroth, Latrobe, Pennsylvania.

rule come above the first line of the article. The variety of brass dashes used are a disfigurement. They should be all alike—the one above "Harper's Weekly," in the issue of January 22, would be my choice. In this issue I also notice an improvement over that used in previous numbers in the dash used after the head, "Remarks and Recapitulations"—a still further improvement would be the substitution of an 8-em piece of plain rule. The brass rules, with a 3-em face, which you are using at the foot of plate columns to keep the plate on,

also mar the appearance of your paper. Take a few old ad. rules, plane the face down about a sixteenth of an inch, and they will answer the purpose and will not show up. Perhaps the rules you are using would do if treated in the same manner. These points do not prevent the *Globe* from being a creditable paper—it is far above the average in appearance. It has an unusual supply of local news and correspondence, which is carefully made up. The ad. display shows taste and originality. A few of the ads. could be improved by the use of slightly smaller body type. In the issue of December 25, two good ideas were interestingly presented. The business men answer the question, "What can be done for Oskaloosa's general prosperity in 1898?" and several communications from clergymen are printed in response to the query, "Shall we do away with Santa Claus?"

SPRING VALLEY (Wis.) *Sun*: The greatest fault with your paper is too little attention to detail. The cards in your "Business Directory" vary from five-eighths to one and one-eighth inches. Are these all meant to be one inch? In some instances a single rule is used, in others a turned rule, and again a double rule—these should be all alike: single rules. You have a good supply of news items and correspondence and they deserve careful grading. "Correspondence" and "Gossip at Home" heads are attractive—the latter should be repeated on eighth page. If "Business News" was set in the same manner it would be an improvement. Ad. display shows taste. Canning Brothers is your best. "S. J. Fox & Sons" should have been larger to balance the ad. The three ads. in this column need rules between—the border is not enough. I wish to call your attention to one or two points in your rate card:

## DISPLAY ADVERTISEMENTS.

Per inch, single column, each insertion, 7½ cents.
Per inch, double column, each insertion, 15 cents.
To stand by the month, 10 per cent off.
To stand by the year, 20 per cent off.
Space can be bought by the year and used "as wanted" at less than above rates.
Cards, one inch, per year ..... \$2.00
Cards, two inches, per year ..... 4.00
Cards, three inches, per year ..... 6.00

A 3-inch ad. one year, at 7½ cents, with twenty per cent off, would be \$9.46. A 3-inch "card" one year, \$6. Is not this a distinction without a difference (except in price)? I think you make a mistake to offer space "as wanted" at a lower rate, as most advertisers will "want" to use extra space at the same time of year—usually in the month of December or in the spring.

Written for THE INLAND PRINTER.

## THE ELECTRIC MOTOR IN THE PRINT SHOP.

BY THOMAS ROCHE.

THE electric motor has taken its place among the paraphernalia of the print shop, and is as secure in its position as is the typesetting machine, or the press itself. Perhaps there is no force which has been applied in so many forms of useful energy, about which the general public is so ignorant, as electricity. The first general application of electricity to the printing industry was in the stereotype foundry, where it has created such an improvement that electro-stereotyping has become separated almost entirely from plain-cast stereotyping, and has loomed up as an individual and distinct industry, generally known as electrotyping—thanks to the Anglo-Saxon love of brevity. But in the print shop itself, where the actual printing is done, electricity has many advantages which make it a superior and desirable motive power, for, by the pressure of a finger, machinery may be set in motion or its movements stopped, dispensing entirely with the trouble caused by coal or heat, ashes or dirt, and with very little attendance at the point of generation.

It is estimated that there are in the United States 500,000 electric motors employed in several hundred different indus-

tries. In foundries the ladles and slags are lifted, carried and lowered by electric cranes, and in some large printing offices there is attached to every press in the place an electric motor, so that, when in operation, each press consumes only the amount of energy required to drive it. These motors are practically a part of the press.

A few general remarks on the construction, location most desirable, and care of the electric motor may be of interest.

A dynamo consists of an armature revolving in a magnetic field, which generates the electric current or energy, and a dynamo when supplied with current from an external source becomes a motor, turning the electric energy into mechanical energy.

There is a great variety of field and armature connections used for motors, of which are the series, shunt, and various kinds of compound. The series motor is especially suitable for use in cases where a very high starting torque is required, in order to obtain rapid acceleration under load; the most familiar instance of this will, perhaps, be found in street railway work. Torque may be defined as the reaction of the current in the armature or moving parts against the magnetic lines of force in the field magnets, or stationary parts.

Shunt motors are especially useful for machines which require a constant speed, and where the load is nearly always uniform.

The location of the motor, if detached from the press, should be in a dry place unexposed to flying particles of combustible material, and insulated upon a wooden foundation. It is very important, and it will add much to the life of a motor, to start it gradually, letting it take up fully the amount of current turned on in the first contact of the rheostat before turning to the next contact, and it must be remembered that to throw on a full load suddenly will but add an item to your repair bills.

Right here it may be said that it is very desirable in offices where no electrician is employed, that the pressman study the connections of his machine, so that if, from any cause, a wire should become disconnected, he would know just where it belonged and replace it, thus avoiding the delay of sending for an outside man.

If at any time the motor may be found to heat excessively, it may be owing to a short-circuited armature coil. Stop the machine, and allow it to cool, then run for a few minutes without load, and stop, when the defective coil will be found to be much hotter than the rest. Mark the coil, take out armature and repair. If, however, the heating is even, the load may be excessive and should be reduced, but sometimes this heating effect may be due to eddy currents in the core of the armature, resulting from fault of the design.

Sparking at the commutator may be due to overload, which cause cannot be remedied except by reducing the load. If it is due to the improper position of the brushes, move the rocker arm to one side or the other until sparking ceases. If copper brushes (tangential) are used, they may be unevenly spaced around commutator; each set of brushes should have the same relative position with regard to the respective pole tips, and should be diametrically opposite each other. Sparking is at times caused by an uneven commutator, in which case it should be smoothed with sandpaper (never emery) or turned down in a lathe. A broken connection at armature leads will produce flashing at each revolution, and one bar will show burn extending nearly across it. The loose wire should be secured, or, if broken, the commutator bars may be connected together with a drop of solder or a piece of wire as a temporary repair. As soon as possible convenient a new coil should be put in.

A slight sparking at the brushes is not detrimental. A little lubricant of some kind is a great help to keep the surface of the commutator smooth. Take a small piece of cloth and just dampen it with a light engine or dynamo oil, or vaseline, and lightly press to the surface while the machine is running, taking great pains not to get on too much, as this would create a short circuit. It may be added that there are a number of

compounds manufactured for this purpose, which answer very well indeed. But whatever is used as a lubricant on the commutator, should be used very sparingly—just enough to do the work, and no more—remembering always that the best results can be obtained from any machine where extreme cleanliness is observed.

In conclusion, the writer desires to express his acknowledgement of gratitude to Mr. W. P. Payne, chief engineer and electrician of the L. Candee Company, New Haven, Connecticut, to whose liberality and unselfishness much of the information in this article is due.

#### NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty street, Springfield, Ohio.

THE following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

*Typographische Jahrbücher* (monthly). Julius Maser, Leipzig.

*L'Imprimerie* (weekly), 12 fr. a year. Rue du Faubourg-Poissonniere, 34, Paris.

*The Printing World* (monthly), 8s. a year. Edited by George W. Jones, 35 St. Bride street, London, E. C.

**MODERN LETTERPRESS DESIGNS.**—A collection of designs for job composition from the *British Printer*. 60 cents.

*British and Colonial Printer and Stationer* (weekly). Edited by W. John Stomhill, 58 Shoe lane, London, E. C., England.

*Deutscher Buch- und Steindrucker* (monthly), 6m. per year, 60 pf. a number. Ernst Morgenstern, Dernewitzstr. 19, Berlin W. 57, Germany.

**PRINTER'S ART.**—A text-book and book of specimens for printers' use, by A. Stewart, Salem, Mass. 113 pages, 6 by 8 inches; oblong. \$1.

*La Revista Tipográfica* (bi-monthly), \$1.50 a year, 25 cents a number. Eduardo M. Vargas & Co., 22 deGuerrero, 19, Irapuato, Gto., Mexico.

*British Printer* (bi-monthly), 6s. a year; foreign subscriptions, 7s. 6d. Raithby, Lawrence & Co., Ltd., DeMontfort Press, Queen street, Leicester, England.

*Printer and Bookmaker* (monthly), \$1 a year, 10 cents a number. Edited by J. Clyde Oswald. Howard Lockwood & Co., 143 Bleeker street, New York City.

*Printers' Register* (monthly), 4s. a year for fine-paper copies; 2s. 6d. for thin paper; single copies, 5d. and 3d. 4 Bouverte street, Fleet street, E. C., London, England.

**MAGNA CHARTA BOND ADS.**—The complete set of 148 designs submitted in the advertisement competition of the Riverside Paper Company, in book form. 160 pages, 9 by 12 inches. 50 cents.

*British Art Printer and Lithographer* (bi-monthly), 6s. a year; foreign, 7s. 6d. Edited at 37 Essex street, Strand, London, E. C. Eddington & Cadbury, The Victoria Press, Swindon, England.

**NINETY IDEAS ON ADVERTISEMENT COMPOSITION** is a pamphlet of 96 pages, containing 90 specimens submitted in an advertisement competition conducted by THE INLAND PRINTER. 25 cents.

**DESIGNS AND SUGGESTIONS FOR JOBWORK.**—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

**BOOK OF DESIGNS FROM TYPE.**—By Ed S. Ralph. One of the most practical specimen books ever put into the hands of printers. 32 pages, 8½ by 11½ inches; printed on the finest enameled book paper, handmade deckle-edge cover, with outer covering of transparent parchment. 50 cents.

**DE MONTFORT PRESS SPECIMENS.**—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone colorwork by various processes are also given. \$1.10.

#### THE INLAND PRINTER SPECIMEN EXCHANGE.

The interest manifested in The Inland Printer Specimen Exchange shows conclusively that the printers are fully alive to the necessity of thorough systematic study. The expectations of those who are already enrolled as members of this exchange will be fully realized. Never has such an opportunity been offered as now for a very comprehensive and practical study by analysis.

To get the fullest benefit from the specimens, members should be very systematic in their study. The department "Notes on Job Composition" should be consulted as each parcel of criticised specimens is examined. Read thoroughly all that is said relative to each set of specimens. The samples are arranged conveniently, each set in a separate envelope, and marked with name and address of sender, together with the date of THE INLAND PRINTER containing criticism thereon. Every printer and patron of the department should be enrolled as a member of the exchange. It has been decided that for the time being no charge will be made for this service, other than

the express charges on the case, which must be paid by the member receiving it.

The membership is not limited. Anyone can join—proprietor, journeyman or apprentice. High-grade specimens will be collected and placed in these cases, in addition to those criticised each month in the department "Notes on Job Composition." It is the determination to make this new feature of such value that none can afford to be without it. It would be impossible for any one person to collect such a variety of specimens as is now ready for these cases. They represent the work turned out by printers in nearly every State and Territory in the Union.

This is not a money-making scheme in any sense. It is from pure unselfish motives that it has been inaugurated by THE INLAND PRINTER—from a wholesome desire to educate the printer and uplift the art.

In all enterprises of this character it is necessary to have a few rules for the government of members. These rules have been made simple, few in number, and will be easily kept by all.

#### RULES GOVERNING INLAND PRINTER SPECIMEN EXCHANGE.

1. Members must be subscribers of THE INLAND PRINTER.
2. Six days is the full time limit for keeping the specimen case.
3. At the expiration of time limit, the case must be immediately forwarded to the person whose address appears next in rotation on the list of members.
4. Specimens must be replaced in good order in the envelopes from which they have been taken. Do not examine more than the contents of one envelope at a time, and then replace them in the envelope again. This will avoid the possibility of mixing the samples.

5. Express receipts must be mailed to Ed S. Ralph, Springfield, Ohio, immediately after expressing the box.



6. Care and cleanliness must be observed in handling the specimens, so that they will be kept in good condition.
7. At the time of sending express receipt, an account of the condition of specimens must accompany the receipt.
8. Members must send six specimens of their work every three months for the purpose of replenishing depleted cases.
9. Members must pay the express charges on the case.
10. Members who become better workmen, and whose specimens have a value, will be placed on the list where no rates are charged.
11. Violation of any of the foregoing rules will terminate the membership.

ADVERTISEMENT COMPOSITION.—The subject of advertisement composition is unusually interesting. Never has so much attention and study been given this branch of display work as at the present time. It is an interesting and profitable study. How to best learn the important lessons is a question which should be thoughtfully considered and worked out in a thoroughly practical manner. There is no branch of display composition in which so much latitude is allowed the printer as in



## How Cobwebs

can be kept off type. Told and illustrated every month in the magazine that helps advertisers use printers' ink profitably.

Only \$2 a year, 20 cts. a number

## THE INLAND PRINTER

212 Monroe Street.....Chicago

advertisements. The compositor cannot give too much thought to the copy. He should read it very carefully and studiously, keeping in mind the space to be filled. One very important thing is not to crowd them. Give them plenty of white space. Make few display lines, but force them out. Forceful display is all-important. It is not the largest lines of type that appear to best advantage, but those which are intelligently placed. White space has much to do with this. Care should be taken to do the work in such a manner that the ads. will attract the eye of the reader and tempt him to read them. People have become accustomed to read only that which they think will interest them or is to their advantage. Shrewd advertisers base most of their calculations on this vital point. The body type employed for reading matter portions of advertisements should be clear and legible. Do not use body type so large that it will eat up all the space and crowd the display. A contrast is very essential. Do not employ many faces of type—not more than three at the utmost—and be cautious to have them thoroughly harmonious. Be particular in balance, finish and correct whiting out as you would were you setting a cover or title-page for a book. Borders figure to a large extent in this class of work, and when they are used as much white space should be allowed between the border and type as possible. This plan aids very materially in forcing the matter out. Be cautious of ornamentation and extra-condensed type. Many ads. have been ruined by these two things. Space forbids a lengthy treatise, and only the essential points have been touched upon, relying upon the reader's intelligence and thoughtful study to supply that which is missing. There are many good ad. men today, but there is room for as many more, and good paying situations await those who can aid the ad. writer to successfully carry out his designs. We show herewith a portion of a series of ads. written by Mr. Edward L. Burchard and set by Mr. W. H. Schaeffer, of THE INLAND PRINTER. These two gentlemen worked together, hand in hand. The results of their united efforts speak volumes and afford a good opportunity to the studiously inclined printer. We also show an ad. by Mr. W. S. Taylor, of the Philadelphia *Inquirer*. On Mr. Taylor's ad. which is for single column, the white space is given at each side and top and bottom. This is a good idea. It is impossible to hide an ad. like this. We have one criticism to make on this ad. More prominence should have been accorded their motto: "Don't trust to luck. Use the *Inquirer*."

MARTIN & WÜRZBURG, Grand Rapids, Michigan, send the following good suggestion to type founders: "A foot rule with inches on one side and picas on the other, made of light, thin

material—aluminum, for instance—would be a very handy thing for a job compositor."

CHARLES M. KREBS, Galion, Ohio.—Your blotter is neat and attractive, voicing the theme thereof.

R. F. AVESON, Salt Lake City, Utah.—Your advertisements are well displayed, and neat and attractive.

THE *Gazette*, Hackettstown, New Jersey.—Your blotter is neat and attractive. It should prove a trade-getter.

CLARKE & KEACH, New London, Connecticut.—Your New Year's announcement is neat, attractive and up to date.

M. BOLAND, Waupun, Wisconsin.—Your two envelope corners are especially neat and tasty. The heading of the Fair is also good.

A. R. HOPKINS, Stockton, California.—The specimens of your office stationery are neat, well balanced and correctly whited out.

O. C. HANSELL, Caldwell, Texas.—Your work is all neat, well balanced, and up to date. The advertisement of E. G. & J. W. Jenkins is excellent.

ART. W. GILCHRIST, Chanute, Kansas.—Your memo. heading is good. On the deposit check it would be better to employ a parallel rule underneath the line "Enter Each Check Separately."

JAMES T. WHITEHURST, Troy, New York.—Both of your bill-heads are very good indeed. The words "Bought of" on the Wanamaker & Brown heading are too large. They should be at least two sizes smaller.

E. J. BARNEY, Berlin, Massachusetts.—Your work is all up to date and in many instances artistic. Your color schemes are harmonious. All the specimens in your large and varied assortment bear impress of painstaking care.

W. B. CHEW, Xenia, Ohio.—Your January blotter is excellently well done. We think the scroll ornaments above and below the line "We Want Your Work" could have been omitted and not impaired the appearance of the job.

JOHN W. SCOTT, Columbia, South Carolina.—Your advertisement is very good as to plan, but a trifle weak in display. To improve it set "Lumber and Grain" in two lines, and the word "Merchants" in another line, using larger type.

HART & ZUGELDER, Rochester, New York, have issued a very handy and attractive memoranda book and a two-year calendar, advertising their business as rollermakers. The book contains much useful information and is gotten up in good style.

THE OATMAN PRINTING COMPANY, Massillon, Ohio.—With the exception of the title-page in the booklet of the Massillon Building & Loan Company, your specimens are excellent. The cover of this job and all other pages in it are good. The stationery work is neat and tasty.

JOHN H. MATTHEWS, Philadelphia, Pennsylvania.—The only defect on the cover for the catalogue of Sunday School

## Patent Medicine

### SURE CURE

For all symptoms of decay in your advertising, take

#### R DOSE

1 year's subscription to "THE INLAND PRINTER," to be had for \$2.00, at 212 Monroe St., Chicago.

#### AN UNFAILING SPECIFIC

## THE INLAND PRINTER.

and Church Supplies is that the American Baptist Publication Society line is too weak. This is an excellent design, as is also the cover for the American Baptist Year Book.

**TIMES PUBLISHING COMPANY**, Sheboygan, Wisconsin.—Your specimens are neat and attractive. The ornamentation below "Bought of" in connection with script type is not in good form. No ornamentation in conjunction with script should be employed in such cases. Otherwise this is a very good heading.

**ASA P. BROOKS**, Sauk Center, Minnesota.—The Beet Sugar pamphlet cover is very attractive and shows excellent taste as

to the harmonious combination of ink and paper. The patent-leather design is all right, with one exception. At the bottom, where you have the three spear ornaments, had you cut three small beets it would have been better.

**The  
Inland Printer  
is rich in  
suggestions for  
advertisers**  
**\$2.00 a year**  
**20 cts. a number**  
**212 Monroe St.**  
**Chicago**

L. Perrigo Company would be excellent had the small type in the firm name been lined up properly with large initials. The card of H. S. Case is very good.

**WOOD B. PEMBERTON**, Columbia, Missouri.—Your specimens are excellent. They evidence considerable originality. You should be careful to get perfect joints on your rule. The curves on the programme of the Baptist Young People's Society are not in good proportion, and the joints are anything but perfect. This is the only criticism which we can conscientiously make upon your work.

**JOHN TEMPERLEY**, Newton Center, Massachusetts.—Your letter-head is very good. The card is faulty, being "spread out" too much. Something on the order of the card of Frost & Darnell would be much better. This card is very neat. Your balance is not good. We would advise you to secure some of the printing used by other firms of printers and get some of their ideas on this subject.

**G. L. EDWARDS**, Steelton, Pennsylvania.—Your script headings are very good. The ruled effect on the heading of J. H. Roop is good. Your envelope corners are neat. The plan of the first page of the commencement programme is excellent. The script employed thereon is not suitable for designs of this character. An old style letter or some good text would have made this a very artistic piece of composition.

**J. H. LIVINGSTON**, Bennington, Vermont.—The Walbridge ad. is neat and correctly displayed as to composition. But that top display line, "A Short Horse is Soon Curried," is surely in

the wrong ad. Save that phrase and work it in on an ad. for the next hardware man or saddler who advertises currycombs, etc. The ad. referred to is for parlor lamps and club skates. We would like to rewrite that ad., but space forbids.

**LYTTON ALLEY**, Nashville, Tennessee.—Your work shows the result of persistent study. The samples now before us are the best that have yet been sent by you. On the heading of Brown & Brooks the only criticism which we have to make is to move the line "Bought of" down one lead. All the specimens are excellent. The presswork is good. We are pleased to learn that this department has helped you in your work.

**G. T. RAMSEY**, Hartland, Wisconsin.—Your letter-head is by far the best specimen. The wrapper for Crescent Baking Powder is good, but you should take more pains in the joining of your rule. Your January calendar would have been better had you made no attempt at shading. The headings of Bayer Brothers and William Moran present a very neat and tasty appearance. The card of the Consolidated Tea Company is quite artistic.

**T. L. TURNER**, Martin, Tennessee.—We think you should have received \$20 for the pamphlet of the Rodger Drug Company, instead of \$15. The card of Gray Brothers is well balanced and good as to plan. To improve this job, set "East and West Side" in nonpareil De Vinne, and the words "Martin, Tennessee," in 12-point Jenson, placing each in the center underneath the main line. As it now appears, the line is too long. Your headings are both good.

**STARNAME BROTHERS**, Berlin, Ontario.—We are truly gratified to note the vast improvement in your work. It is neat, attractive and well displayed. The words "Dealer in," in the George W. Hicks heading, are too large. Nonpareil De Vinne or lining gothic would be about right. The line "Foreign and Colonial Postage Stamps" would be more harmonious if set in 18-point De Vinne. The advertisements in your publication show considerable improvement.

**E. E. McCOLLISTER**, Mangum, Oklahoma.—The fault with the engraved heading of the Cattle Men's Exchange Bank check is that your make-ready is faulty. It was neither the fault of the ink nor the paper. Proper overlaying would have developed better results. The words "No," "Pay to," and "Or Order," should have been set in the same type which you

**THE INLAND PRINTER**

Only \$2.00 a year  
20 cts. a number  
Send to  
212 Monroe Street  
Chicago....

For Students  
of  
Effective Publicity

employed for the date line. The names on the bank headings are too large. You should use a smaller size of the same font, or employ caps and small caps of 6-point lining gothic. Otherwise this job is all right. On the bank statement the names on the second page are too prominent. No more prominence should have been accorded these than the reading matter. The bank is not advertising its president or cashier, but its business. The type on the third page is too large, and gives the page a crowded appearance. The fancy dash on the fourth page is too large. Do not use curved lines. They add neither to the appearance nor the profits. Never employ such large

type on stationery work as you did on the heading of H. C. Ricks. By all means join The Inland Printer Specimen Exchange. New ideas are what you want, and you will get them in this manner. We believe that you are capable of doing much better work than you are doing now. The specimens in this exchange embrace everything in the stationery line.

F. L. FLACK, Dennison, Iowa.—Your ads. make an excellent showing. Some of them are especially fine. We notice in two of your ads. a couple of points on which, we think, unne-

**The Inland Printer.**

**FOR POINTERS ON THE  
TYPOGRAPHIC ART**

**\$2.00 a year  
20 cts. a number**

**212 MONROE STREET, CHICAGO**

cessary time was expended. The curved line in the Brown ad. did not help its effect. Curves should not be employed on advertisements as they usually cause trouble. The line of border at the side of the panel containing the words "Hit 'Em Again" would have been better had it been set straight, instead of on the slant. It would also have taken less time. The ornament in this panel was useless. In the display line "Sime Bros.," the two large capitals at each end would have looked much better if lined at the bottom instead of at the top. The ad. of the Palace Bakery is faulty. The word "Bread" should have been set in 18-point gothic caps. "Ice Cream and Confectionery" should have had the same treatment indicated above.

ROY V. FYLES, Mandan, North Dakota.—The letter-head of the North Dakota Millers' Association would have been very good had you omitted the strips of border underlining the firm name, also the stars in the panel. The heavy ornaments on the envelope of the Mannhaven Mercantile & Transportation Company detract too much from the display. This would have been a very good job had these ornaments been omitted. The same is also true of the ornamentation on their statement. We see you have a strong tendency to over-ornamentation in your work. White space is more desirable than useless ornamentation. This is your weak point, and it is evidenced in nearly every job. In stationery work the firm name is the most important thing, with the business a close second. The C. G. Conyne heading has the above fault. It would have been much better had you placed the name above the word "Jeweler," using larger type for the name and much smaller type for the word "Jeweler."

W. S. OSBORN, Eustis, Florida.—The small brochures and booklets are your best specimens. The first page of the pamphlet for the Public Schools, Lake County, Florida, is too crowded, caused by the use of too much border and rule. Your work as a whole is very creditable indeed, but you are weak on your stationery work. It has a ragged appearance. This is especially true of the headings of W. M. Girardeau, J. O. Brock and G. W. Taylor. This plan which you have of forcing a display to the right-hand side of the heading causes it to have a lopsided appearance. This is a bad plan. Good balance and whiting out are impossible on these lines. The heading of T. J. Westbrook is excellent. We would advise you to work more toward simplified effects. Never sacrifice harmony,

balance and correct whiting out for the sake of oddity. When satisfactory results have been obtained from advertising, to criticise it would be folly. Results are what we are all after. Your advertising matter is attractive and we are not surprised that you should get good returns from it.

G. H. WOODWORTH, Wetona, Pennsylvania.—Your press-work is much better than your composition. Your best specimen is the heading of William McKay. The fancy type is hardly suitable and is inharmonious in connection with your other fonts. We notice that you employ a character "&" in such sentences as "Books and Novelties." In cases like this it should always be spelled out. The J. D. Tracy heading would be greatly improved if Mr. Tracy's name had been set in capitals of the same font as "Books and Novelties by Mail." The William McKay heading should have had the same treatment as above. Your samples would hardly do to submit in competition with those of more pretentious concerns. We think you have done fairly well, considering your equipment. On your envelope too much prominence is given to the name of the town. It would pay you to join The Inland Printer Specimen Exchange. The education which you would thus gain would be worth many times its small cost.

MORRILL BROTHERS, Fulton, New York.—The work of your apprentice, Mr. F. S. Randall, is excellently well done. His work contains considerable originality. The balance is first-rate and the whiting out very good indeed. The bill-head of Robert H. Nostrand was a very difficult job to handle, owing to the vast amount of matter. This job is faulty. It is too crowded. To relieve it of its crowded appearance move the "M" line over to the right and set the matter now in panel form at each end, in one panel about the same width as it is now. Place a 2-point parallel rule around the panel.

Take the line "Carriage Painting—the Best Place for Such Work in Queens County. Satisfaction Guaranteed," and construct same in a small panel at the right-hand side or place it in two lines in the upper left-hand corner. Then properly white out the job. We would advise that this job be reset on these lines. It will prove a good educator. "In Account With," on the Rose Valley Creamery Co's heading, is too prominent, as much so as the date line. It should always be accorded less prominence.

DE WITT C. OWEN, Port Byron, Illinois.—The Ney calendars are both excellent. It was by no means a desecration of Old Glory to have it appear on one of the calendars. The only thought which could come to any fair-minded citizen would be that the user of this emblem

was a patriotic citizen. Both calendars are harmonious as to treatment. The only criticism which could possibly be made on the calendar of "The Summer Girl" is that "Hardware" and "Port Byron" would have been better in black.

A. S. WERREMEYER, St. Louis, Missouri.—Strive more after simplicity in your work. Do not employ bent rules, as they eat up the profits, and we presume that you have found out that they cause much trouble. The plan of your envelope

is good. This is your best specimen of display work. We would advise you to send specimens frequently and send but one or two at a time. This is the way to get real benefit from this department. It is impossible to review large parcels of specimens and mention each one separately.

L. F. FENCHTER, Peoria, Illinois.—The cover of the Bankers' Association booklet is neat and attractive, but we cannot say as much for the title-page. More prominence should have been given to "Local Program and Directory" and less to the name of the association. The second page of the Luthy & Co. booklet is excellent. Some of the inside pages are very artistic, but there are others on which you have employed curved rules and set the borders in fantastic shapes, which could have been made just as effective in a more simplified way. Your work, as a whole, is very creditable indeed, and we point out these little defects in order that you may remedy them.

ROBERT R. MILLER, Murray, Kentucky.—The curved line on the heading of Thomas W. Patterson did not add to the appearance of this job. The name on the J. D. Rowlett heading is too large. It is not a good plan to employ such large type on stationery work. Confine yourself to smaller sizes of type. Do not make your panels so large. They would appear to better advantage if constructed about one-half the present

size. The statement of J. D. Rowlett is excellent, also the letter-head of Bishop & Hendrick. Your ads. are all neat and well displayed.

GEORGE A. LORD & SON, Painesville, Ohio.—On the card of W. L. Baker & Son the name of the town is too prominent; also "Wholesale Dealers." More prominence should be accorded "Apples and Onions." Too much prominence is given to the word "Association" on the card of the Painesville Poultry and Pet Stock Association. This word is really of less importance than the name of the Association. Your letter-head is the best specimen. A more condensed type would be better for "Job Printers and Stationers." Your envelope is very good indeed.

MELVIN Z. REMSBURGH, Oceanside, California.—Your stationery headings are neat and attractive, but we do not approve the plan of underscoring your lines with border, evidenced on the bill-head of The Blade Printing Co. To improve this heading, place the word "Printing" immediately in the center, underneath the firm name, and take out the wreath ornaments. Construct the matter at the right-hand side of the heading on the same plan employed for wording at the left-hand side and move the two main lines to the direct center. The first page of the folder for the Y. P. S. C. E. is very good.

CHARLES S. DILLON, Hot Springs, South Dakota.—Taken as a whole your work is neat and attractive. It is fully up to the standard. We have criticism to make on one job only. The heading of Goossen Roller Mills presents a ragged appearance. The panel in the upper right-hand corner should have been set in one paragraph, on the square plan. You could

have employed 6-point lining gothic caps for this purpose. The heavy ornamentation should have been worked in a light color or tint. The name of the mill could be printed in some more suitable ink than red. For instance, had you employed a light green for the tint the name of the mill would present a very artistic appearance if printed in dark olive-green.

GEORGE N. TUESLEY, North Yakima, Washington.—The circular of August Hammel is especially neat. This is the best plan to pursue on your stationery work. The heading of the First National Bank is also neat. We would not advise the use of diagonal panels as they take up too much time. On the S. C. Henton heading more prominence should have been accorded the name than the occupation. The Crowder & Lemman heading is on the right plan. It is neat and well balanced. The type for the date line on the Shott Shoe Company statement is very hard to read. It is not at all suitable for the purpose. The check of George S. Hough is neat and in good form. The perpetual calendar is quite a novelty. The work is well done. To get the best results from this department you should send fewer samples and send them oftener. It is impossible in our limited space to criticise more than three or four specimens at one time. We hope you will take advantage of this department whenever convenient, and assure you that you will derive much more benefit therefrom by sending fewer specimens.

W. A. FRANCIS, Salem, Virginia.—The improvement on the blotter is noticeable, but we do not think you should have employed a border around the panels on account of the heavy effect. A light rule would have been better. It is not a good plan to employ border in conjunction with type where it detracts from the display. Do not use border around an initial letter. It takes time and mars the clear-cut appearance which should characterize this class of work. In the J. A. Thomason ad. you should have placed the words "Your Money" underneath the words "Hold Onto"; then, in smaller type, at the right of these two lines, placed the words "Until You See Our Bargains." No border should have been employed in this connection. This ad., with this slight alteration, is all that one could desire. You have the right idea as to display in advertisements. The catalogue for the Salem Nursery is quite good. It is proper to give prominence to the clause employed for the trade-mark. Be careful and do not use too many faces of type on any one job. With your patience and perseverance surely you are bound to succeed in display work. We would advise you by all means to become a member of The Inland Printer Specimen Exchange. You will get ideas from it which you cannot obtain in any other way. Do not send more than one or two specimens for criticism. You will find that it will be more satisfactory.

J. T. WINDELL, Johnstown, Pennsylvania.—If the employees of the *Daily Democrat* did not enjoy the banquet given in their honor by Editor Bailey, the menu must have been wrong font indeed. Your work as a whole shows considerable originality as to composition. Your color schemes, however, are faulty. Strive more after the art colors and do not rely upon the shades of ink as they are received from the inkmakers. Get a few primary colors, some white and magnesia, and try mixing your own tints and colors. You will find this highly educational. Do not use ornaments to balance a job. The envelope of Beiter & Rosenbaum has this fault. Take out the Jenson ornaments and move the bottom section over to the center underneath "Boots and Shoes."

## OH SAY! DID YOU SEE

ILLUMINES  
THE WORLD  
OF INK.....  
\$2.00 A YEAR  
20 CENTS A  
NUMBER....  
TRY IT....

## THE INLAND PRINTER



AD. BY W. S. TAYLOR,  
Philadelphia *Inquirer*.

# *..The King of Italic Letters..*

---

*On the three following pages  
we display specimens of all sizes  
of the Jenson Italic Series, a very  
worthy complement to the ever  
popular Jenson Old Style.*

---

## **JENSON ITALIC SERIES**

**NOW COMPLETE IN TWELVE SIZES**

---

*“A thing of beauty is a joy forever;  
Its loveliness increases; it will never  
Pass into nothingness; but still will keep  
A bower quiet for us, and a sleep  
Full of sweet dreams, and health, and  
quiet breathing.”*

---

## **American Type Founders Co.**

*....LEADER OF TYPE FASHIONS....*

*JENSON ITALIC SERIES*

72 POINT

4 A 5 a \$17.00

*Financial Enterprise*  
*DENOOUNCE*

42 POINT

4 A 6 a \$7.25

*Rendering Favorable Decisions*  
*SENIOR COUNSEL*

18 POINT

10 A 25 a \$4.00

12 POINT

18 A 40 a \$3.25

*Romantic Adventures Portrayed*  
*SHOWING PICTURES*  
1234567890*Landscape Viewed from Observation Coach*  
*SCENES DELIGHT TOURIST*  
1234567890

30 POINT

5 A 10 a \$5.00

*Grand Scheme for Realizing Large Profits*  
*PURCHASE GOLD BRICKS*

48 POINT

4 A 5 a \$7.75

*Economic Question Argued*  
*JUDGES DECIDE**For sale at all Branches of the*  
**AMERICAN TYPE FOUNDERS COMPANY**

## JENSON ITALIC SERIES

60 POINT

4 A 5 a \$12.25

# Convention Nominates ENTHUSIASM

36 POINT

4 A 8 a \$5.50

# Dishonest Speculator Refused Advice MARKETS CHANGING

10 POINT

20 A 45 a \$3.00

8 POINT

20 A 50 a \$2.75

**SPARKLING AND BRIGHT**

Sparkling and bright in liquid light  
 Does the wine our goblets gleam in;  
 With hue as red as the rosy bed  
 Which a bee would choose to dream in.  
 Then fill to-night, with hearts as light,  
 To loves as gay and fleeting  
 As bubbles that swim on the beaker's brim  
 And break on the lips while meeting.

**COME, SEND ROUND THE WINE**

Come, send round the wine, and leave points of belief  
 To simpleton sages and reasoning fools;  
 This moment's a flower too fair and brief  
 To be withered and stained by the dust of the schools.  
 Your glass may be purple, and mine may be blue,  
 But while they are filled from the same bright bowl,  
 The fool who would quarrel for difference of hue  
 Deserves not the comfort they shed o'er the soul.

24 POINT

6 A 15 a \$4.50

# Peculiar Business Methods Hastened Complete Failure INJUDICIOUS ADVERTISERS

54 POINT

4 A 5 a \$10.25

# Constituents Discouraged MISREPRESENT

For sale at all Branches of the

**AMERICAN TYPE FOUNDERS COMPANY**

*"The beautiful rests on the foundations of the useful."*

# *The Jenson Italic Series*

which is no less useful than it is beautiful, the various sizes of which have been shown on the three preceding pages, are kept in stock and offered for sale at the following Branches and Agencies of the

**AMERICAN  
TYPE FOUNDERS  
COMPANY**

*Leader  
of Type  
Fashions*

BOSTON  
NEW YORK  
PHILADELPHIA  
BALTIMORE

BUFFALO  
PITTSBURGH  
CLEVELAND  
CINCINNATI

CHICAGO  
ST. LOUIS  
MINNEAPOLIS  
KANSAS CITY

DENVER  
SAN FRANCISCO  
LOS ANGELES  
PORTLAND, ORE.

## **SELLING AGENCIES**

ATLANTA, GA.: *Dodson Printers' Supply Company*

DALLAS, TEXAS: *The Scarff & O'Connor Company*

TORONTO, CANADA: *Toronto Type Foundry Company, Ltd.*

LONDON, ENGLAND: *M. P. McCoy, Phoenix Place, Mount Pleasant, London, W. C.*

MELBOURNE, SYDNEY and ADELAIDE, AUSTRALIA: *Alex. Cowan & Sons, Limited*

## Circular Black—A Dainty Design....

PATENTED

## Spring Opening

* * Prices * *		
24 Point	5 A 10 a	\$4.00
18 Point	6 A 14 a	3.20
12 Point	8 A 20 a	2.55
9 Point	10 A 28 a	2.35
6 Point	12 A 32 a	2.10

Our "Dundee" Reversible  
Rug is sure to meet with  
popular favor. These floor  
coverings are suitable for  
large rooms and are exact  
reproductions of the finest  
Egyptian Body Brussels.

Hartshorn & Cunningham  
♦ ♦ London ♦ Paris ♦ New York ♦ ♦

\$1,900,051.00

March 6, 1898

## MENU

Tomato Soup	Mock Turtle
Creamed Corned Beef	Broiled Sirloin Steak
Sweetbreads, Buttered	
Fried Potatoes	New Green Peas
Celery Salad	Cheese
Crackers	Cucumbers
Home-Made Mince Pie	
Cottage Pudding	Floating Island
Coffee	Ice Cream
	Fruit

Germantown, March 4, 1898

## First National Bank of the Universe

Pay to the Officers of the Monmouth Physical Culture Society, or order,  
the sum of One Million, Nine Hundred Thousand and Fifty-one Dollars.

Ida Clare, Cashier

Timothy J. Graball, President

## Concert and Ball

given by the

## ♦ Harmony Legion ♦

Monday Evening, April 4, 1898

## Elks Hall

Dancing until 2 A.M.

Ladies' Ticket, \$1.50

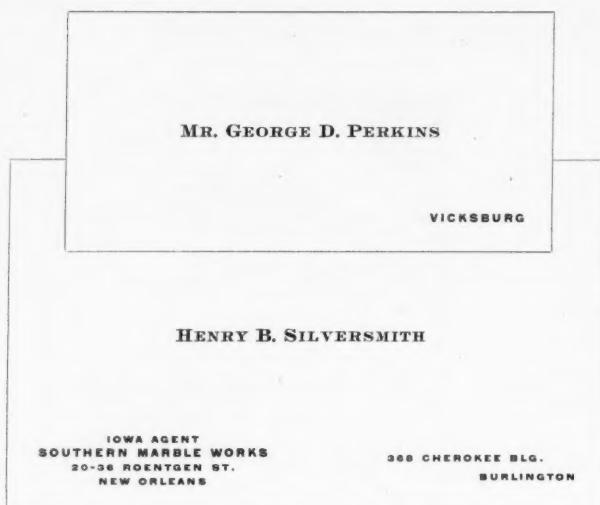
## Program

## Dancing

Overture	Orchestra	Grand March	Sousa
Flute Solo	W. Cooke	Waltz	Straus
Duet	Vare Bros.	Polka	Roller
Recitation	J. Jones	Plain Quadrille	Downs
Songs	Glee Club	Galop	Werner
Piano Solo	A. Prides	Waltz	King

M. Peter Voigt, Master of Ceremonies

♦ ♦ Sold at all Branches of the American Type Founders Company ♦ ♦



**PUSHER & Co.**  
ARTISTIC TYPOGRAPHY  
205 GETTHERE LANE

### BRANDON SERIES

PATENT PENDING

10A	12-POINT BRANDON NO. 4	\$1.50
12A	12-POINT BRANDON NO. 3	\$1.50
16A	12-POINT BRANDON NO. 2	\$1.50
16A	12-POINT BRANDON NO. 1	\$1.50
16A, \$1.00	6-POINT BRANDON NO. 3 Figures, extra, 25c.	
20A, \$1.00	6-POINT BRANDON NO. 2 Figures, extra, 25c.	
22A, \$1.00	6-POINT BRANDON NO. 1 No Figures	
20A	6-POINT BRANDON GOTHIC NO. 2	\$1.00
24A	6-POINT BRANDON GOTHIC NO. 1	\$1.00
NUMEROUS SPECIMENS OF THIS GENUS ON EXHIBITION 48		

LARGER SIZES OF BRANDON IN PREPARATION

**H H H H H H H H H H H H H H**

DETROIT, 189

**STANDARD LINE TYPE**  
**INLAND TYPE FOUNDRY**

MAKERS OF BRANDON SERIES

217-219 PINE STREET

**SAINT LOUIS,**

189

MISS CHARLOTTE ROSEFIELD

2439 LEXINGTON AVENUE

MRS. WILLIAM BURGESS LEFTWITCH

WEDNESDAYS

SIXTY-THREE FOREST PLACE

## Tell Text Series.

4 A 10 a

36 Point Tell Text

\$6.25

# Cast from Copper-Mixed Metal

12 A 40 a

16 Point Tell Text

\$2.50

On February the 10th, 1898, the Metropolitan Opera House, Corner Potomac and Conococheague Streets, will be opened by Spielman Brothers as a first-class Theatre in every respect, and patrons can rest assured that the best companies traveling can be seen at the Opera House any time after the date mentioned above. For the first three nights the admission will be free in order to let the public know that we have the best talent as well as the finest theatre in town. We invite one and all to take advantage of the free admission tickets.



10 A 30 a

10 Point Tell Text

\$3.00

William Shakespeare, the great dramatic poet, not of England only, but of the world, was born at Stratford on the Avon, in the county of Warwick, April 23rd, 1564. Of his early life, of his education, of his personal appearance, manners

5 A 12 a

24 Point Tell Text

\$4.75

# Improved Commercial Conditions Discouraged Explorers Returning

3 A 6 a

60 Point Tell Text

\$9.60

# Printers Machinery

5 A 15 a

18 Point Tell Text

\$3.60

# Northwestern Life Insurance Associations Coal Merchants are Complaining Terribly

8 A 25 a

12 Point Tell Text

\$3.00

Commencing May 15th, 1898, Excursions will run from Chicago to Milwaukee every Wednesday and Saturday night. Tickets can be purchased at the River front Office.



12 A 40 a

8 Point Tell Text

\$3.00

The name of William Caxton will ever be held in grateful remembrance by the world of letters for he it was who introduced the art of printing into England. He was born in the county of Kent in the year 1413, and at the age of fifteen was put as an apprentice to a merchant of London. In consideration of his integrity and good behavior

3 A 6 a

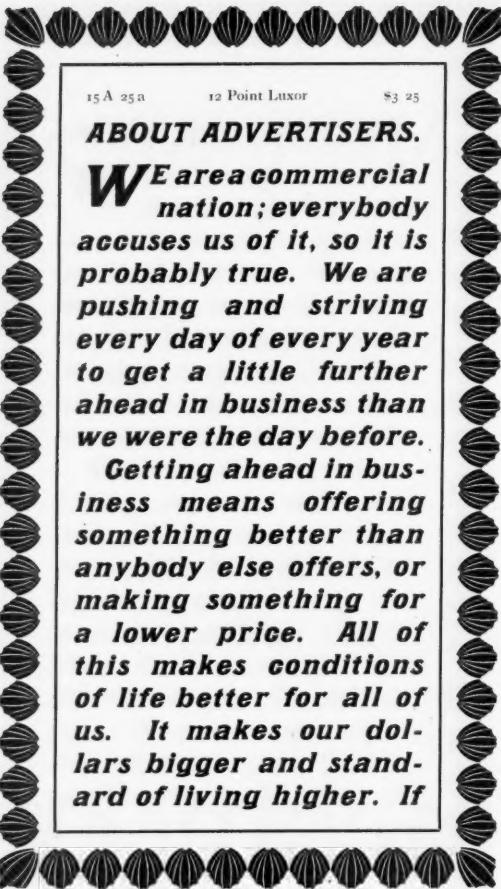
48 Point Tell Text

\$7.25

# Useful Attractive Letter

MANUFACTURED BY BARNHART BROS. & SPINDLER. CHICAGO, ILL.

FOR SALE BY GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; MINNESOTA TYPE FOUNDRY CO., ST. PAUL; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA.



15 A 25 a

12 Point Luxor

\$3.25

### ABOUT ADVERTISERS.

**W**e are a commercial nation; everybody accuses us of it, so it is probably true. We are pushing and striving every day of every year to get a little further ahead in business than we were the day before.

Getting ahead in business means offering something better than anybody else offers, or making something for a lower price. All of this makes conditions of life better for all of us. It makes our dollars bigger and standard of living higher. If

20 A 30 a

10 Point Luxor

\$3.00

### JAMES THOMSON.

**J**ames Thomson, the author of "The Seasons," was the son of a Scotch clergyman, and was born in the year 1700. After completing his academic education at the University of Edinburgh, he entered upon the study of divinity; but a paraphrase of one of the psalms having been given, by the professor of divinity, to the class, Thomson's exercise was in so poetical and figurative a style as to astonish all who heard it. This incident made him resolve to quit divinity for poetry, and.

12 3 4 5 6 7 8 9 0

Manufactured by  
**BARNHART BROS. & SPINDLER.**  
CHICAGO, ILLINOIS, U. S. A.

Kept in stock and for sale by  
Great Western Type Foundry, Kansas City, Mo.  
St. Louis Printers Supply Co., St. Louis, Mo.  
Great Western Type Foundry, Omaha, Neb.  
Minnesota Type Foundry Co., St. Paul, Minn.

## LUXOR SERIES.



Cut by Barnhart Bros. &amp; Spindler.

25 A 40 a

6 Point Luxor

\$2.50

### TOOLS AND USAGES OF THE EARLY PRINTERS.

*The first process in the practice of typography--the cutting of punches and making of moulds, demanded a degree of skill in the handling of tools and of experience in the working of metal rarely found in any man who undertook to learn the art of printing. They were never regarded as proper branches of the printer's trade, but were, from the beginning, set aside as kinds of work which could be properly done by the goldsmith only. Jensen.*

12 3 4 5 6 7 8 9 0

20 A 30 a

8 Point Luxor

\$2.50

### BOOK-MAKERS OF THE MIDDLE AGES.

*From the sixth to the thirteenth century, the ecclesiastics of the Roman Catholic church held all the keys of scholastic knowledge. They wrote the books, kept the libraries, and taught the schools. During this period there was no literature worthy of the name that was not in the dead language Latin, and but little of any kind that did not treat of theology. A liberal ed-*



12 A 18 a

14 Point Luxor

\$3.00

### AD WRITING.

**I**t is astonishing how many people believe they can write ads. They have no particular reason for thinking so, but it looks easy and it looks profitable. The majority of people do not realize that advertising is a business by itself, and that it has to be learned like any other business. It is, undoubtedly, the most complex



**LUXOR SERIES.**

4A 6a

48 Point Luxor

\$9.20

# **Good Sheet Music**

5A 8a

36 Point Luxor

\$6.45

**LUXOR**  
*Series is a very durable job and advertising letter. It is bold and attractive.*

10A 15a

18 Point Luxor

\$4.00

## **SUGGESTIONS.**

*If a cat is howling or meowing round your back yard at dead of night disturbing your sweet slumber, also that of*

8A 12a

24 Point Luxor

\$5.00

**YOUR NEXT**  
*door neighbor, don't get up and bump your nose in the dark or*

4A 5a

60 Point Luxor

\$11.00

# **Expert Artists**

*Manufactured by*  
**BARNHART BROS. & SPINDLER,**  
**CHICAGO, ILLINOIS, U. S. A.**

## MENU AND MARSHALL ITALIC.



C. E. KING, PRESIDENT. D. K. TICE, VICE-PRES.  
GRASON BEACHLEY, SEC. AND TREAS.

### THE GRAND CHAINLESS BICYCLE COMPANY

MANUFACTURERS OF THE  
GRAND CHAINLESS BICYCLES

AND SOLE MANUFACTURERS  
OF THE FAMOUS

### "ARLINGTON" OR TANDEM WHEELS.

AGENTS:  
ARNO BICYCLE CO.,  
NEW YORK.

AGENTS:  
HUGO BICYCLE CO.,  
PHILADELPHIA.

FACTORY AND GENERAL OFFICES  
CHICAGO, ILLINOIS.

#### SIZES AND PRICES.

6 Point Menu No. 1	40A	\$1 40
6 Point Menu No. 2	40A	\$1 60
6 Point Menu No. 3	40A	\$1 75
8 Point Menu No. 4	30A	\$1 75
10 Point Menu No. 5	24A	\$1 75
12 Point Menu No. 6	20A	\$2 00
12 Point Menu No. 7	20A	\$2 25

MANUFACTURED BY BARNHART BROS. & SPINDLER, CHICAGO, ILL.

FOR SALE BY MINNESOTA TYPE FOUNDRY CO., ST. PAUL; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA.

#### THE DISCOVERY OF PRINTING.

*It is not a little singular that the history of printing, that art which commemorates all other inventions, and which hands down to posterity every important event, is so enveloped in mystery that the ablest minds in Europe have had long and acrimonious disputations respecting the question to what place and to what person the invention is rightfully due. There is not space here to give even an outline of these controversies; we can merely give the result. The two cities which claim the discovery are Haarlem or Haerlem, a city of North Holland, and Mentz, in Germany on the Rhine. The dispute, however, as Mr. Timperley properly observes, has turned rather on words than facts, arising from the different definitions of the word printing. If the honor is to be awarded from the discovery of the principle, it is*

25A 150a 6 Point Marshall Italic \$4 90

#### WILLIAM CAXTON

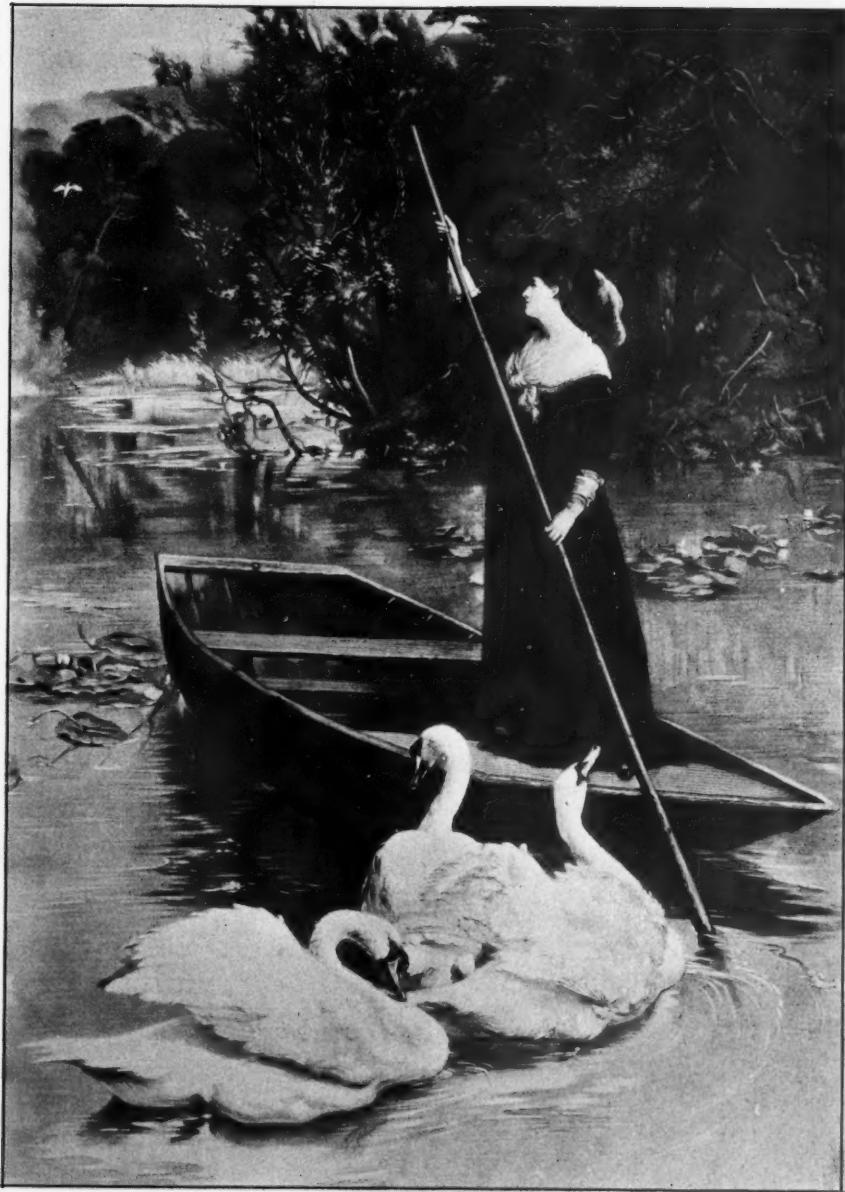
*The name of William Caxton will ever be held in grateful remembrance by the world of letters, for he it was who introduced the art of printing into England. He was born in the county of Kent in the year 1413, and at the age of fifteen was put as an apprentice to a merchant of London. In consideration of his integrity and good behavior, his master bequeathed him a small sum of money as a capital with which to trade. He was soon chosen by the Mercer's Company to be their agent in Holland and Flanders, in which countries he spent about twenty years. While there, the new invention of the art of printing was every-*

20A 125a 8 Point Marshall Italic \$5 00

#### IMAGE PRINTS OF THE FIFTEENTH CENTURY.

*One of the purposes to which early printing was applied was the manufacture of engraved and colored pictures of sacred personages. These pictures, or image prints, as they are called by bibliographers, were made of many sizes; some of them are but little larger than the palm of the hand, others are of the size of a half sheet of foolscap. In a few prints there are peculiarities of texture which have provoked the thought*

20A 100a 10 Point Marshall Italic \$5 25



THE LADY OF THE LAKE.

Half-tone by  
ELECTRIC CITY ENGRAVING CO.,  
507 Washington street,  
Buffalo, N. Y.

## THE INLAND PRINTER.



CARICATURE OF THE EMPEROR OF AUSTRIA.

By C. Léandre.

## POSTER LORE, AND THE NEWER MOVEMENT.

CONDUCTED BY PERCIVAL POLLARD.

All specimens submitted for criticism, and all correspondence on this head, should be addressed personally to the writer, in care of this office. Designs intended for reproduction must be mailed flat, or properly protected by tube if rolled.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

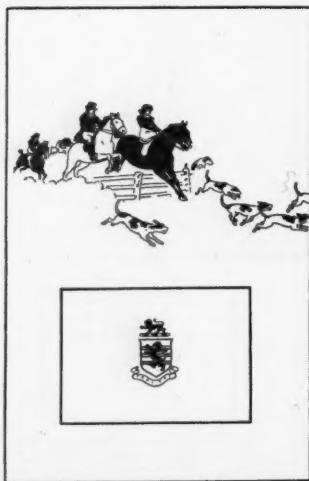
*Art Student* (monthly), \$1 a year; 10 cents a number. Edited by Ernest Knauff, 132 West Twenty-third street, New York City.

*Modern Art* (quarterly), \$2 a year; 50 cents a number. Edited by J. M. Bowles. L. Prang & Co., 286 Roxbury street, Boston, Massachusetts.

For Massenet's opera, "Manon," a poster by Chatinière, reproduced here, has been shown in Paris.

For a firm of gold beaters, of Hartford, Mr. W. M. Stone, of that place, has designed a poster that is now reproduced here.

The volume on "The Belgian Poster," by A. D. de Beaumont, long heralded, is now published. An extensive review of it is reserved until later, but it is necessary now to say that "L'Affiche Belge," with its additional album of designs, is a most interesting and valuable work. A series of



From Copyrighted Programme by the Strobridge Lithographing Company, 1897.

essays, more than a hundred reproductions of posters, and twenty-eight portraits of artists, are shown. The author is to be highly congratulated. The writer of these notes will gladly note subscriptions for this work.

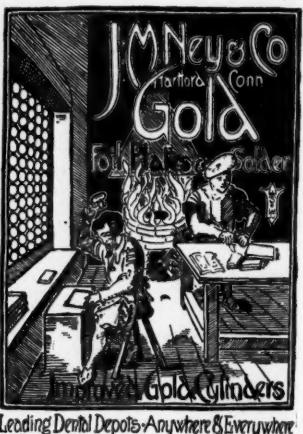
C. LÉANDRE's caricature of the Emperor of Austria, in the series being published by *Le Rire*, is worth very general attention. It is shown in one of the reproductions of this number.

RECENT Will Bradley covers are for Gissing's novel, "The Whirlpool," from the press of F. A. Stokes & Co.; for "The Earth Breath and Other Poems," and "The Child Who Will Never Grow Old," issued by John Lane.

THE book-cover reproduced on page 345 of this magazine, credited to T. B. Haggard, Jr., should have been put down as the work of Edward Stratton Halloway, who has done most of Lippincott's book-covers for some time past.

In the competition for a cover design for a new magazine, started by *La Plume*, in Paris, the first prize went to Léon Lebigne, for the design here reproduced. An amusing character sketch by Widhopff of M. Lebigne, is also shown now.

THE programme for the new comedy, "A Virginia Courtship," in which W. H. Crane is now appearing, is so much more artistic than the average that it is given here in facsimile. This play is also advertised by a large stand of notable merit, for which the artists, including Mr. Bridwell, executing the Strobridge Company's work, are responsible.



A POSTER BY W. M. STONE.

THE coming to America of Dudley Hardy a new poster by Dudley Hardy for the farce, "Oh, Susannah!" gives cue for a short review of what New York's walls have lately shown in the way of artistic advertising. For Mr. Rice's piece, "The Ballet Girl," there have been three-sheets by Archie Gunn. A breakfast food has been well heralded by a three-sheet of Maxfield Parrish's, done in his usual flat tints and Dutch style of drawing. For the 1898 issues of the New York *Journal* a large sheet by H. B. Eddy, somewhat marred by too obtrusive lettering, has been good to look upon. "The Girl from Paris" has flooded the country with Mr. Scotton Clark's red girl. Mr. Clark, by the way, is now doing well in London, having done some new posters for "Oh, Susannah!" and much Christmas card work for R. Tuck & Sons.

THE present winter has seen a greater impetus in volumes of fine sketches, in color and in black-and-white, than America has ever known before. We have had, in such beautiful form that they distinctly deserve the title of "drawing-room table books," collections of sketches by Phil May, by W. Nicholson, by E. W. Kemble, by Frederic Remington, by C. D. Gibson, by A. B. Wenzell, and by Homer Davenport. The education that can come to one from observation of the fine talents inclosed in these volumes is inestimable. Most of these works have been published by one firm, R. H. Russell, and to them much credit is due. The catalogue of this house, by the way, is not the least artistic of its publications. The cover is by Will Bradley, whose covers have been the finest things in American decorative art in the last few years. This cover is in mere type, but intensely effective.



Beyond the caricatures that Mr. Toaspern has been showing in *Life*, America has seen but little art in this sort; and even these hardly compare with the work of Léandre in France, being obviously worked up from photographs. Homer Davenport's mordant talent for political cartoons has, so far, been thrown away on the necessarily careless reproductive methods of daily journalism. Hence the work of C. de Fornaro, now showing in the color pages of the Sunday issue of the New York *Herald*, deserves attention. Here is a caricaturist who promises well. A volume of his, entitled "Chicago's Anointed," containing some sixteen cartoons of more or less known lakeside personages, is evidence of his distinct talent for caricature. Printed in colors, these sketches of such men as Phil Armour, Joe Leiter, H. H. Kohlsaat, Melville Stone, Hobart Chatfield-Taylor and Charles

Page Bryan are decidedly amusing. M. de Fornaro's method is more nearly akin to that of Max Beerbohm, when that young man was showing caricatures in *Pick-Me-Up* a few years ago. He sacrifices drawing to general effect. In New York this artist has shown caricatures of various politicians, including Richard Croker and Hugh McLaughlin. This series of celebrities should make some day an interesting record of our time's taste in personages.

MR. DE FORNARO, by the way, was first introduced to the public interested in posters by the writer of these notes, the *Echo* for Christmas, 1896, containing several of this artist's caricatures.

#### TRADE NOTES.

THE Johns Company, lithographers, have taken the ground floor of the Vulcan building, on St. Clair street, Cleveland, Ohio. They were the heaviest losers by the December fire.

THE firm of Fleming, Schiller & Carnrick, printers, New York, has been changed to Fleming & Carnrick, Mr. Schiller having retired. No change will be made in the conduct of the business.

THE general offices of the National Association of Manufacturers, including the office of the president, Theodore C. Search, have been removed from 1743 North Fourth street to the Bourse, Fourth street, below Market, Philadelphia.

FREDERICK POLLWORTH & BRO., printers, Milwaukee, Wisconsin, have recently taken quarters in the new Cawker building, corner Wells and West Water streets, where they have larger quarters and better facilities than in their old location.

THE Ensign Press, of Cleveland, Ohio, has consolidated with the Manhattan Printing Company, the latter name being used. They do a general printing business. Among other work secured is a contract for all the printing of the Cleveland

some delay has forwarded to his associates on the committee for their suggestions and amendments, a rough draft of a report to be submitted to the members at the earliest practicable date.



CHARACTER SKETCH OF M. LEBIGNE,  
BY WIDHOPFF.



COVER DESIGN BY LÉON LEBIGNE.

The report will probably require to be resubmitted to the committee, and will then be printed for submission to the members of the body.

WINN & JUDSON have returned to their old quarters, second floor Power block, Cleveland, where they were burned out and flooded out on the night of December 23. A temporary roof has been made out of the floor above, and the walls are being rebuilt for the three upper floors.

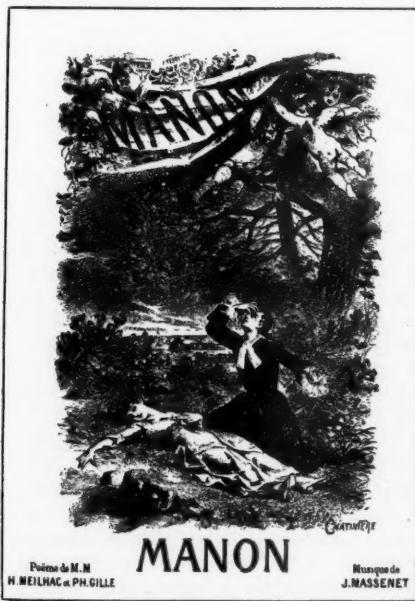
THE *Jewish Review*, Cleveland, has moved from the sixth floor of the Vulcan building to the first floor of the Ajax building, adjoining. Mr. Dan S. Wertheimer, the publisher, is also the programme printer for Cleveland, furnishing all the theaters. He also has a good run of jobwork, which is increasing.

THE attention of THE INLAND PRINTER has been drawn to the fact that there is room for a first-class mechanical draftsman for wood and half-tone engraving in Cincinnati. There is work enough in that city to keep some one busy, and any draftsmen interested are requested to address Clegg, Goeser & Co., 213 West Fourth street, Cincinnati, for information.

H. WIMMEL, secretary and manager and director of *Puck*, the well-known humorous weekly, for the past ten years, has joined forces with the Seiter & Kappes Lithographing Company, 141-155 East Twenty-fifth street, New York. Mr. Wimmel's great experience and sound business judgment will be an acquisition to this well-known firm, and both the quantity and quality of their output will no doubt be advanced.

THE latter part of December the Enterprise Printing Company, Cleveland, Ohio, moved from the corner of Champlain and Seneca streets to the Ajax building, 273-281 St. Clair street, where they have increased facilities, by the addition of modern presses and appliances, for high-grade lithographing and printing. Hiles & Coggshall, who were burned out in the Frankfort street fire of December 23, have also gone into the Ajax building, fourth floor, where they have more room and are well prepared to attend the wants of their large trade.

JOHN M. POOLE, late managing director of the Poole Printing Company, Toronto, Ontario, will in the near future open a pressroom in that city. This innovation will no doubt be much appreciated by many publishing houses and smaller printing concerns of that city who have heretofore been compelled to



A POSTER BY CHATINIÈRE.

Electric Railway Company for the year 1898. This is the largest street railway system in Cleveland. Mr. W. E. Watson is manager, and W. W. Sherwood, superintendent.

MAX LEVY, chairman of the committee on undesirable customers of the National Association of Photo-Engravers, after

send their presswork to competitors. Mr. Poole's record for first-class work is enviable, and he has every reason to be sanguine of hearty support in this new enterprise.

THE Baker Printing Company, Newark, New Jersey, has been incorporated with a capital of \$50,000, succeeding to the business formerly conducted in the name of William A. Baker. The officers are William A. Baker, president; S. R. Baker, vice-president and treasurer; J. S. Shoyer, secretary.

THE opinion of Judge Swan, of the United States Circuit Court, at Detroit, in the long-contested case of the Campbell Company against the Duplex Company for infringement of patents, has now been handed down. It sustains the Duplex Company on all points, and closes with the following decision: "For the reasons stated, the defendants have not infringed either the Kidder or the Stonemetz patents, and complainants' bill should be dismissed with costs." Extracts from the opinion are published by the Duplex Company on another page of this issue. Mr. H. A. Wise Wood, general manager of the Campbell Company, says, regarding the decision: "A careful reading of Judge Swan's recent decision in Detroit adverse to us leads me to believe that it is not sustained by the facts in the case or by the evidence submitted. The case will immediately be carried to the Court of Appeals which sits in Cincinnati, and we are confident that on its merits the case will finally be decided in our favor. As matters now stand four decisions in different courts have been rendered favorable to us and one only favorable to the Duplex Company. We believe as strongly today as we did at the beginning of the suit that the Cox press infringes our patents and shall take such means as may be necessary to aggressively protect our rights until a final adverse decision has been rendered against us in the Court of Appeals."

#### NOTES AND QUERIES ON LITHOGRAPHY.

BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named:

FOR OTHER MAGAZINES on lithography, see also department "Notes on Job Composition."

PHOTO-LITHOGRAPHY, by George Fritz. Translated by E. G. Wall, F.R.P.S. \$1.50. G. Gennert, New York.

SOME MASTERS IN LITHOGRAPHY, by Atherton Curtis. Illustrated. Limited edition. D. Appleton & Co., New York. \$12.

Lithographers' Journal (monthly), \$2 a year; foreign subscriptions, \$3; 20 cents a number. Patton, 1414 South Penn square, Pa.

National Lithographer (monthly), \$1.50 per year. The National Lithographer Publishing Company, 14 Reade street, New York City.

Printing Times and Lithographer (monthly), 5s. a year, 6d. a number. Lewis Hepworth & Co., Ltd., 165 Queen Victoria street, London, E. C., England.

"CORRECT GUIDE FOR WORKING THE PATENT 'FRANKLIN' LITHO PLATE."—The above is the title of a handy little book describing the manner of using that well-known substitute for litho stone. The instructions are clear and concise for artist, prover, transfferer, printer, etc. Anyone who has ever made a failure in using zinc plate will see in the book where he has made a mistake. A stamp to Franklin Manufacturing Company, Cambridge, Massachusetts, will bring the booklet to you.

RUBBER AND FELT BLANKETS FOR THE LITHO HAND OR STEAM PRESS.—P. H., Denver, Colorado, writes: "I have used pieces of carpet for underlay of stone on 30 by 40 hand press, besides the graded paper underlay. I broke a valuable stone lately. I am forced to think that the carpet is perhaps to blame, it may be uneven. Where can I buy a good stuff for this purpose?" *Answer.*—The best composition that has come to my notice so far is "Mineralized Rubber," made by the Mineralized Rubber Company, 18 Cliff street, New York. They also carry a fine quality of blankets, for press or roller,

which can be supplied by them up to 84 inches wide, without seam. Would advise, in addition, more even grinding of stone. Suitable apparatus for that purpose is now to be had at the supply houses.

PRINTING ON BOTH SIDES OF A SHEET OF PAPER WITH ONE IMPRESSION.—It is possible to print a sheet of paper on two sides by one impression if a press were built for that purpose. It cannot be done from electrotype on account of the uneven surface, but it is quite feasible in surface printing from metal plates. It is possible, likewise, that two sheets of paper could be fed to such a press and the capacity of that press doubled, and in this way the machine could be running two different colors, one for each side of the paper, at the same time.

THE Eastman kodak show, in New York, was visited by many lithographers who have become amateur photographers now. A friend whom I met at the show explained to me that he is industriously laboring on taking pictures through a screen and has developed some of them on stone with fair results, considering his meager appliances. It seems he was not aware that an ordinary negative can be exposed upon a grained and coated stone and developed into a fine printing plate. He promised to follow that line of investigation and report results soon.

A NEW SHEET DELIVERY ON THE LITHOGRAPHIC STEAM PRESS.—The Babcock Printing Press Manufacturing Company have recently done away with the usual "fly" arrangement and have introduced instead a contrivance carrying the sheet by its margins and then dropping the same, printed side up—the printed face of sheet not being touched at all by this delivery, thus being a certain preventive of smutting, etc. We have seen some work from this machine, called the "Artifex," and must say that it is certainly a good press for fine work.

A NEW METAL PLATE FOR SURFACE PRINTING COMING.—The question in lithography today is, Shall the artisan who spent his best years in learning to print from stone be compelled to learn *new tricks* and at once adopt a substance requiring different treatment from litho stone? Or, will inventors come forward and produce a new plate possessing ALL the natural peculiarities of the litho stone, without the disadvantages of our present substitutes for same? We have tried a specimen today which promises to be the realization of the latter. When the genuine article comes it will not take long to make it popular.

THE LARGEST SURFACE PRINTING STEAM PRESS IN THE WORLD.—The A. Noble Printing Company, of St. Louis, have constructed, under the care and supervision of Manager J. S. Vine, a litho steam press taking a sheet 48 by 84 inches. They have just printed from patent zinc plates a picture representing an ideal figure similar to the salon picture called "The Awakening," on a sheet 47 by 73 inches. Mr. Noble has promised to send an impression of this beautiful art work (in which all the colors are said to register to a hair) as a gift to the next Litho Artists' and Engravers' Exhibition, to be held this spring in New York.

PRICES OF WOOD ENGRAVERS' RULING MACHINERY AND KINDS OF WORK DONE ON SAME.—J. W., Detroit, Michigan: All kinds of lathe invitations, moire tints, gradation, perspective, differential wave and other lines and tints can be cut on the improved machines of today. Wood engraving is by no means "played out." Prices are as follows: Plain line and circle, takes block 14 by 14 inches, \$125 up to \$195; for a machine taking a block 22 by 22 inches, straight, circle and wave machine, from \$155 to \$255. Perspective attachment to foregoing, \$170 to \$340. Differential wave, with all improvements, graduated line, etc., \$335 to \$360.

THE ACTION OF GUM ON METAL PLATES IN SURFACE PRINTING.—I have experimented with different solutions of dextrine, starch, glue and senegal gum, but find that the best

results were obtained by the pure gum arabic dissolved in distilled water to the consistency of cream. On the litho stone, most any slimy gum substance will take a fair hold, but on metal plates the porosity is not so great and therefore the gum must be of the greatest atomic fineness to penetrate, and even then the plate requires more frequent gumming than the stone to sustain the efficacy of the acid upon the metal in repelling printing ink. It is well therefore to dampen the plate, during printing, with a slightly acidulated gum water.

**BOOKS FOR TEACHING THE BEST METHOD OF PROCEDURE IN PROCESS WORK ON STONE.**—A practical lithographer can get the best idea of process work, and draw his conclusions for application to his own use, by reading such a book as "Manual of Process Engraving," by H. Jenkins. It speaks of the methods of producing photo-engraved plates in line and half-tone, dry-plate developing, colorwork, etc., illustrated with many beautiful examples. It is a practical book. The Inland Printer Company; price, \$2, postpaid. Also photo-engraving in line and half-tone, photogravure, photo-lithograph in line and half-tone, collotype and heliotype with the swelled gelatin method of photo-engraving, etc., by W. T. Wilkinson and Ed L. Wilson. This book has, in its thirty-one divisions, a rich fund of practical knowledge of use to the progressive lithographer. The Inland Printer Company; price, \$3, postpaid.

F. J. KALLENBACH, of Brooklyn, has patented a process of printing lithographically in two colors, on a two-color lithographic press, where the second color requires to be impressed before the first color is dry. It consists in so grouping the color stones that a light and a dark color are always included in the same printing, the light color to be printed first and the darker on top, which arrangement obviates any difficulty of the color being transferred from one stone to the other, as is the case when the darker color is printed first and the lighter color superposed while wet. The most surprising feature about the patent is that the principle should be considered new. It would seem as though every good lithographic pressman ought to know that in operating a two-color press, for the printing of, say, a job of six or eight colors, that the method described is the only proper way to arrange the colors.

**CHEAP AND HANDY DUPLICATING DEVICES.**—D. T. G. Co., Detroit, Michigan, inquires: "Will you kindly inform me where I can get a small surface printing outfit consisting of a machine with rollers, chemicals, zinc plate, etc. The drawing is put on plain paper with a special ink and then transferred to the plate and printed. The price was \$20." *Answer.*—It always requires more or less practice to transfer and print from a zinc plate. The device you describe was once made by the Universal Copying Machine Company, Philadelphia. There are cheaper and more practical apparatus in the market today for the use of business men, although if you wish to experiment I can name the few chemicals needed. A strong copying press or a wash wringer with a roller made of a piece of rubber tubing forced over a round stick, and a little ingenuity, will do the business. But if you are not fond of that amusement, take my advice and buy the "Express Duplicator," made in three sizes. No. 1 size, 6 by 9, \$3.75; No. 2, 9 by 13, \$6; No. 3, 14 by 16, \$10. It is clean, cheap and does the work to a T, in various colored inks.

**STUDY OF CHEMISTRY FOR LITHOGRAPHIC OR CHEMIGRAPHIC APPRENTICES.**—In answer to C. J., Pittsburgh, in December issue of THE INLAND PRINTER: Mr. Frederic B. Pratt, of the Pratt Institute, Brooklyn, sends a circular specifying the different courses in the departments of science and technology as practiced there in the evening classes. I would recommend to those learning, or about to learn, any of the graphic arts, whether artistic or mechanical, to take a course of chemistry whenever they have an opportunity to do so; at least so far as to understand the principles and laws upon which are based all chemical phenomena, inorganic elements

and compounds, tests for acids, analyses, etc., as this would, if earnestly followed, soon produce a marked progress in our art. There is hardly a fair-sized city in the country which does not afford this opportunity to a greater or less degree, either free or for a very small consideration.

**POPULAR ART EXHIBITIONS.**—A decided novelty in popular exhibits has been inaugurated by the B. T. Babbitt people and others. They rent a store in some populated district and exhibit hundreds of chromo-lithographs, etchings, etc., to an appreciative public; also give out catalogues with many reduced prints highly colored, in imitation of some of the more favorite pictures. To obtain a copy one must detach a certain number of trade-marks from the soap wrappers and then a picture will be given free. Even twenty-five years ago B. T. Babbitt was one of the best customers of the color lithographer and sketch artist. In line with the above is the opening of art annexes to various businesses, like clothing and shoe stores, dry goods bazaars, etc., in many large cities. All over, art is welcome and beneficial. It speaks a universal language to all mankind.

**FOREIGN COMPETITORS IN THE "ENGRAVER CONTEST."**—We cannot sum up the recent Price Portfolio Competition without due consideration to those men who have had spirit enough to contribute to our exhibition from other countries, thousands of miles away. Three from Germany, one from France, one from Austria, and two from South America. Of course, when we offered the prize we had in mind that only American engravers would participate. We reckoned without our host, however, losing sight for the moment of the extraordinarily large foreign circulation which THE INLAND PRINTER enjoys. We can assure these gentlemen from far away that their work was duly appreciated, but was more of a pictorial class, which disqualified it on that point from being considered in this contest. At all events, the presence of their work added extra interest to the affair, and we feel grateful to them for their kind consideration.

**"THE HARMONIZER,"** by J. F. Earhart.—We invite the attention of all designers, especially those who are called upon to produce rich and harmonious effects, with few colors, upon tinted papers, to the new book by Mr. Earhart. It is 5 by 7½ inches in size, contains 248 pages, an average of eight sheets each, of about thirty different tints, colors and shades of paper; every page showing a different color effect and combination. In addition to the color combinations shown, there are tables, giving from ten to fifty other harmonious combinations for each different tint of paper shown. At the bottom again is given a list of colors which, if used with the two before given, will also produce harmonious results. The inks used in printing the samples are printed in the front part of the book on white paper, together with other valuable hints and suggestions. Colored stock is in style now for book covers and other art advertising matter. Get this book and apply the colors to the best advantage possible. The Inland Printer Company; price, \$3.50, postpaid.

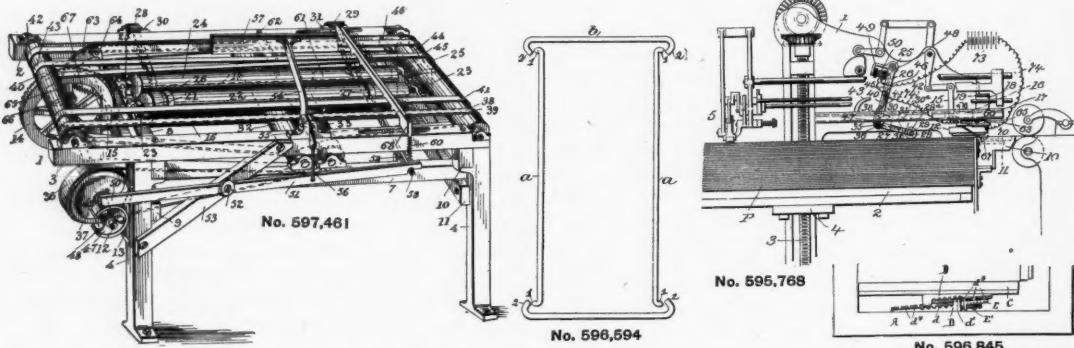
**HOW TO TEST THE LUBRICATING OILS FOR PRINTING OR LITHO-RULING MACHINERY AND THE USE OF THE VISCOSIMETER.**—Every practical man knows the dangers of poor oil if used on printing, fine ruling and other machinery. The principal quality demanded in a good lubricating oil is the tenacity with which its various parts adhere to one another, so that, placed between axles, cylinders, gears, ways, etc., it will spread like a soft, closely fitting covering between metal and metal, thus preventing friction of the parts. One other point to be considered is that such oil should be free from sulphuric acid, the corroding influence of which upon metal is self-evident, and yet this acid is necessary in distilling the lubricating oils, *but often it is not completely removed.* Resinous substances are also to be avoided, but fortunately these do not take long to attract notice. Therefore, all who use lubricating oil should provide themselves with a viscosimeter, which can be obtained from any chemists' supply house. The different samples can be

tested as to their viscosity by timing the flow of each into a vessel containing a certain capacity. The presence of sulphuric acid can be determined by shaking up a small quantity of the oil with a like quantity of distilled water in a tubular glass having a small opening at the bottom. Now, after the oil has settled again at the top, draw off the water at bottom and test the same with blue litmus paper, which, if acid is present, will discolor immediately. A proprietor who has the well-being of his plant at heart will be careful what oil is used on his machinery.

#### SALESMEN'S STORIES.

An admirer of Mr. Harry Thompson, traveling representative of Charles Eneu Johnson & Co., submits the following to THE INLAND PRINTER, and vouches for its correctness:

There is no class of people more famed for good fellowship than traveling men, and when two such bright, go-ahead commercial tourists as Harry Thompson and Charlie Williamson meet, which they frequently do in Sam Rees' office at Omaha, a good story is sure to follow, and is met with ready appreciation. Charlie's specialty is paper; while there is not much going on in the ink line that Thompson can't tell you about, as both



represent old and well-known houses. The boys hail from Chicago. Rees is always interested, as at one time he was a "typo" in that burgh, and is always glad to hear of Chicago affairs.

A short time ago, just as Thompson had finished booking an order for some of his high-grade inks, Williamson put in an appearance. After the usual greetings, Williamson opened the ball by asking how long it would take the legislature to change his name, so as to have it commence with some letter nearer the top of the alphabet. "Why?" asked Thompson. "Well," says Williamson, "there is a fellow over in Iowa whose account I stood good for. I learned the other day that he had made a raise and was paying off his debts. I hadn't bothered him much, so told him that I considered I ought to be one of the first paid. What do you suppose he told me? Said he was paying off his debts in alphabetical order. So I'm thinking that 'Williamson' on that list don't stand much show."

Thompson looked quizzical, and after a moment said: "Say, Williamson, that puts me in mind of a story I heard the other day about two Irishmen."

"Patsy," says one, "I have been insulted. Mickey Doolan called me a liar."

"And phwat are yez goin' to do about it?" said Patsy.

"I don't know; phwat would you do, av ye wor me?"

"Well, Dinn, I think O'id tell the troot oftener."

"Thompson, I wouldn't have your disposition for a thousand dollars. Your system is so full of 'bag blue' ink that you think 'all men are liars,'" said Charlie. All the same, Thompson received a "tub-sized," "loft-dried" cigar, and together they smoked the pipe of peace.

#### PATENTS OF INTEREST TO PRINTERS.

BY CHARLES H. COCHRANE.

T. C. Dexter and C. Ransom have taken out another patent, No. 595,768, on an electric device for the former's paper-feeding machine. P is the pile of paper, from which the top sheet is removed and fed between the rollers at the right of illustration. At 60 is an electric make-and-break controlling attachment by which the passage of a sheet of paper is made to lift an arm, and through it a lever, which being raised from or dropped into a cup of mercury, breaks or makes an electric circuit accordingly. The improvement in the present patent consists in so constructing the arms and levers of the electric device that they are not affected by the vibration of the machine.

T. C. Dexter has also secured a patent, No. 596,807, for a folding machine specially designed for double 32-page sheets, a somewhat unusual fold that has proved a nuisance with the regular machines.

The paper-folding machine shown in No. 597,461, by C. S. Evans, of Meadow Grove, Nebraska, does not present any really novel points, the object of the inventor seeming to be the production of a simple machine that can be sold at a low price.

An improved knife for a paper cutter has been devised by T. F. McCoy, of New York City, who provides a strip of metal to be clamped to the upper part of the knife, thus enabling it to be lowered beyond the usual point, in order that it may be ground down to the last degree, thus lengthening its life and service.

A clamp for preventing the slipping of quoins is the subject of patent No. 596,845, by A. T. H. Brower, of Chicago. The quoins are provided with notches as d<sup>3</sup> and d<sup>4</sup>. After tightening the quoins, the clamp E is dropped

in, and the screw E' adjusted, when any slip of the quoins, as from the jarring of the press on a long run, becomes impossible.

The Eaton Type-Finishing Machine Company, of Jersey City, have had assigned to them patent No. 596,489, describing type-finishing machinery for grooving the feet of the types and removing burrs. An illustration would not be of general interest.

B. B. Blackwell, of Jamaica, New York, has invented the chase shown as No. 596,594, made in four parts, with the corners so shaped that when filled with type and furniture the whole may be tightened up with one quoins. It is certainly novel.

#### REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no courtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

FROM the *Globe*, Oskaloosa, Iowa, business card for The Economy Binder Company, in black and red, on tinted board. Neat display and good presswork.

THE Helman-Taylor Company, Cleveland, Ohio, forward samples of personal stationery, with steel-die monograms and addresses, in the highest style of art.

CHARLES M. HIRSCH, Pueblo, Colorado: The four-page circular submitted is a good piece of composition, and the time taken to set it is reasonable. Your taste in display is good.

"OUR REMINDER" is a four-page 6 by 9 circular issued by the Austin Printing Company, Austin, Illinois, which is neatly set up and printed, and admirably edited. The firm card accompanying same is a neat piece of work.

F. H. SMITH & Co., East Orange, New Jersey, send some very pretty specimens of their work in the form of advertising matter. If there were

anything to criticise, it would be the elaboration of the work. Simpler and stronger effects could be secured at much less expense, but on the whole the design and composition are very creditable.

THE J. C. Blair Company, Huntingdon, Pennsylvania, submits samples of advertising and office stationery, plain and in colors, all of which is very neatly designed and artistically executed.

FROM the job department of *Anzeiger und Post*, Lawrence, Massachusetts, several samples of general commercial work showing good taste in display composition and excellence in presswork.

GEORGE S. FLETCHER, with the Baptist *Chronicle*, Alexandria, Louisiana, submits a blotter and two letter-heads. The latter are fair specimens of composition, but the blotter is poor. Presswork is fair.

THE California Ink Company, San Francisco, California, send out a handsomely printed and embossed card, in colors and bronze. The engraver and printer have combined their skill to produce a work of art.

J. E. HATCH, foreman of printing department, Croft & Allen Company, Philadelphia, Pennsylvania: Your label is, to our mind, an improvement on the original. The colors are brilliant and harmonize perfectly.

A PARODY of Hamlet's soliloquy comes from John T. Palmer, printer, Philadelphia, printed in Jenson type in a brown on a tinted card with blank embossed border. The theme is printing. It is a very tasteful piece of work.

STRANGE BROTHERS, Grove Road, Eastbourne, England: Good samples of commercial work, plain and in colors. Composition of a high order of merit and presswork excellent, colorwork being harmonious and in perfect register.

ANDY ANDERSON, "Electric Printer," Streator, Illinois, knows how to do good printing, as is evidenced by the samples submitted for criticism. The composition is of a high order and the presswork good, reflecting credit on him as a first-class printer.

GEORGE E. McCABE, with the *Daily X-Rays* and *Weekly Advocate*, of Charles City, Iowa, sends samples of commercial work printed in two colors, which are good specimens of display composition and presswork. A blotter is very neatly designed and executed.

REDFIELD RROTHERS, 411-415 Pearl street, New York, send a package of excellent typographical samples, the composition and presswork of which are above criticism. A half-tone print of the Atlantic liner Kaiser Wilhelm der Grosse is a very handsome piece of presswork.

FROM L. B. Audiger, superintendent for S. B. Newman & Co., Knoxville, Tennessee, a few samples of work, the composition being neat and tasteful, presswork good and colors harmonious. The booklet, "A Search-Light Establishment," is a first-class piece of color printing.

THE LAKE SHORE & Michigan Southern Railway Company has issued a handsome and unique yearly calendar. The design represents a leather mail pouch, the lettering in gilt. On the bottom of the pouch the calendar is fixed. It is an exceedingly striking and well prepared piece of work.

A FEW samples of commercial work from H. C. Porter, Anram, New York. The statement head is neatly set, but the envelope corner cards are spoiled by the "pointers." Don't use them so freely on such work. The card also would look better without the "pointer." Your presswork is good.

ADAM DEIST, 440 West Dauphin street, Philadelphia, Pennsylvania, sends out a circular announcing the completion of "twelve years of square, honest methods," and inclosing a two-foot rule, with his name stamped thereon, as a souvenir. The circular is well printed, and the rule is a useful reminder that Adam is a "specialist in printing."

CHARLES BERRYMAN, with the Watseka (Ill.) *Republican*, sends a few samples of his work. The composition is well displayed and presswork good. The programme of entertainment by Warren's Band would look better without the glaring and poorly cut lyre, which occupies space that could have been used to better advantage.

FITCH BROTHERS, Central City, Nebraska, send a number of calendars of various sizes and designs, some of them being very handsome works of art. The subjects for illustration are happily chosen to suit the trade or profession of each customer. It is the most complete collection of calendars issued by one firm that it has been our pleasure to receive.

CHARLES PENY TAYLOR, Tacoma, Washington, has started a new labor paper—the *Tacoma Union Printer*—a four-column quarto. It is full of interesting matter, and is well made up. A trifle lighter paper would doubtless result in a better print. Try spacing between letters in the heading, and reduce space between words. We think it might be an improvement.

SEARS & WHITE, 49 Broad street, New York, celebrate their twenty-fifth anniversary by issuing a souvenir in the shape of a booklet printed in silver, giving an account of their commencement in business and progress during twenty-five years. The work is neatly designed and executed, attractive in appearance, and will no doubt be treasured by its recipients as a unique and valuable souvenir.

CONRAD LUTZ, Burlington, Iowa, has issued a booklet "of interest to manufacturers and catalogue users," very handsomely printed, showing samples of half-tone, zinc, wood, etc., engraving which they are prepared to execute in the getting up of catalogues and booklets. Various colors are used in the printing of the engravings to show them at their best, and the presswork is of exceptional good quality.

CHARLES H. KINNEY started in business January 1, 1898, at 921 Broad street, Newark, New Jersey, under the title of "The Kinney Press," and the

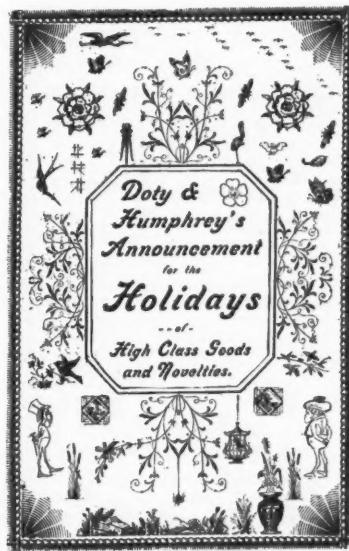
first check against his account was for a year's subscription to *THE INLAND PRINTER*. Mr. Kinney says he considers the magazine as essential to his office as type. His letter-head, note-head and bill-head are indicative of the excellent grade of work he turns out, and are neat specimens of typography.

A NEAT booklet inclosed in a drug envelope labeled "Twenty-Eight Grains of Sense," comes from Mr. E. St. Elmo Lewis, manager of the Advertisers' Agency, Penn Mutual building, Philadelphia. If a merchant's business system is run down, he may search the whole pharmacopoeia of trade literature without finding a better tonic than the granules in this little book. Send a stamp for one of them, and see how it suits your system.

FROM McBride's Printing House, Warrensburg, Missouri, a sample copy of the *Normal Review*, an octavo of twenty-four pages and cover, composition of which is good, and advertisements well displayed. The presswork is also good. A peculiarity about it is that the pages are numbered with the odd folios on the left-hand pages, and the even folios on the right-hand. Some specimens of commercial work accompanying it are of a high grade.

WE acknowledge the receipt, from Beil & Co., Hamburg, Germany, of a portfolio for stationery. The front shows a lithographed picture of a young lady in a garden of beautiful flowers; the inside shows on the left a calendar for the year, which forms the face of a pocket for stationery, and a blotting pad on the right-hand side, with corners impressed with the monogram B. & Co. The portfolio is strongly made, and is a handsome and useful article for the private desk.

IT is naturally somewhat difficult for a printer to make the intractable materials with which he has to deal express in themselves the character o



the goods advertised. One of the nearest approaches to this result, however, comes to us from Mr. Ambrose R. Whiting, of Poughkeepsie, New York, and is here shown, considerably reduced.

ALFRED M. SLOCUM COMPANY, Philadelphia, Pennsylvania, are very artistic typographical printers. The many specimens submitted by them show care in design, composition, presswork and finish. Two pamphlets—"The Times," and "Souvenir, City of Philadelphia," are art productions in every sense of the term. A circular entitled "Investment or Expense," is unique in design, and printed in delicate colors that harmonize beautifully, the effect being very striking. It is a pleasure to look at such work.

FROM Henderson & DePew, Jacksonville, Illinois, we have received some samples of elaborate typographic work. They are printers for the order of Knights of Khorassan, and in connection therewith do a great deal of original designing and engraving. Some of their work is truly remarkable, but all of good quality, both in composition and presswork, the use of numerous colors of ink no doubt trying the ingenuity and resources of the pressman to the utmost. Embossing in connection with their colorwork is admirable.

THE Globe Printing House, Terre Haute, Indiana, forwards a copy of the *Rose Technic*, the organ of the Rose Polytechnic Institute. It is mechanically a very fine production, and is highly creditable to the Globe Company. The cover design by one of the students of the institute is much above the average of such work. To adopt a popular form of criticism of such work it might be competent to suggest that the young woman who is shivering so far from the fire might have put her cloak higher about her shoulders and got nearer to the heat.

Two samples of printing are submitted by J. A. Onyun, of North Peoria, Illinois. One is a programme of Peoria Typographical Union, No. 29, the title-page of which represents an imposing stone with form resting against it, made from brass rule. It is the work of Henry Johnson, of the *Transcript*

jobroom. The work shows that great patience must have been exercised in its execution, but a drawing and zinc reproduction of it would have been more perfect. The other is an engraved design for business card, which shows some merit, but is not as effective as it could be made.

THE *Transcript*, North Adams, Massachusetts, issued as a supplement to its paper for January 20, an illustrated book entitled "North Adams and Vicinity," edited by H. G. Rowe and C. T. Fairfield. A bird's-eye view of the city of North Adams, and extensive write-ups of the schools, churches, residences, business blocks and manufactures of that town form an interesting volume of 140 pages. While the work is creditable as a whole, it is a pity the publishers did not use better paper and pay a little more attention to careful presswork. The cover is better than the inside.

THE Lotus Press, 140 West Twenty-third street, New York, has gotten out a novelty advertising blotter. It is made of two pieces of wood, the under piece being curved on one side and covered with soft felt. Across this several pieces of blotting paper are laid, the ends turned over and the other piece of wood, with a hole drilled in the center, is clamped on by means of a knob and screw. The wood portions are covered with leatherette paper, on which any advertising matter may be printed in gold. It is a very useful article to have lying around on the desk. When the outside piece of blotting paper is too much soiled for further use, a turn of the knob will loosen it so that it can be removed and the next layer is then ready for use. It is likely to become a very popular desk blotter. The Lotus Press will furnish samples and prices on application.

FROM Jaenecke Bros. & Fr. Schneemann, New York, comes a handsome specimen book of printing inks, dry colors, varnishes and bronze powders. The inks are shown from plates of tasty design, with solid backgrounds and tooled half-tones and dainty line etching, so that the effect of each color upon these different printing surfaces is readily ascertained. Most of the pages are printed upon enameled stock, but some of the inks intended to work upon special papers, such as the linen papers, black ink and superior news ink are printed upon the papers they are intended to be used upon. Gold bronze ink and aluminum ink are also shown upon special glazed papers to give the correct effect. The sheet printed with three-color process inks makes a very handsome addition to the book. The work bears the imprint of the typographic department of the Sackett & Wilhelms Printing & Lithographing Company, and certainly does them credit as well as the ink firm issuing it.

BLOTTERS.—Papenhagen & Deindoerfer, Defiance, Ohio: Very neat and artistic piece of composition and presswork. The Brandon (Miss.) *News*: Display very weak—attempt has been made to get too much matter on it. Globe Printing Company, Oshkosh, Wisconsin: neatly set and very well printed in colors and gold. Portsmouth (Neb.) *Journal*: boldly, yet neatly displayed, and well printed in colors. Chase Brothers, Haverhill, Massachusetts: original in design and workmanlike in execution. John T. Palmer, Philadelphia, Pennsylvania: artistically designed and printed in delicate colors. Towne & Robie, Franklin Falls, New Hampshire: effective in design and execution. Thurston Print, Portland, Maine: neat and well displayed, printed in red and green; attractive in appearance. John W. Little & Co., Pawtucket, Rhode Island: plain, yet neat, design. Le Crone & Mechler, Effingham, Illinois: bold, plain calendar, with good advertisement talk.

CALENDARS.—Many calendars have been received during the past month, among which we mention the following: Stettiner Brothers, Reade street, New York: Handsomely printed weekly memorandum calendar, 11 by 15 inches in size, in red and black, each leaf showing the calendar for one week and also the complete calendar for the year, and the last leaf showing calendars for the years 1897, 1898, 1899; very useful and valuable. The United States Printing Company, Brooklyn, New York, has issued a calendar with handsome lithographed and embossed heading, representing 1898 bringing in prosperity in advance of Old Father Time, the calendar itself being printed in plain, readable figures. Times Printing House, Philadelphia, Pennsylvania: neat card calendar, in three colors, for the month of February. S. B. Newman & Co., Knoxville, Tennessee: useful desk calendar. Wiltshire, 120 Fulton street, New York: handsome card calendar adorned with lithogravure of child, and with red silk ribbon to hang it up by. The Barta Press, Boston, Massachusetts: business memorandum calendar, a useful and well-printed adjunct to the office desk. J. C. Blair Company, Huntingdon, Pennsylvania: very artistic piece of printing, representing mistletoe growing around a panel, upon which is embossed the name of the company, and the aphorism, "Business should go hand in hand with art and both with honesty." Thomas P. Nichols, Lynn, Massachusetts: bold, yet neat in design and execution. The *Day's* (New London, Conn.) *Newsboys' 1898 Greeting*, showing three halves of the *Day's* special delivery corps (the newsboys).

#### ATTRIBUTES HIS SUCCESS TO THE INLAND PRINTER.

I think I could not do without the PRINTER any more than I could do without sleep. It is full of good things. I get a great deal of information out of every number, and although I am "from the country" I find it easy to keep up with those "from the city." My success in this direction is due to THE INLAND PRINTER.—George A. Wright, 171 Harlow street, Bangor, Maine.

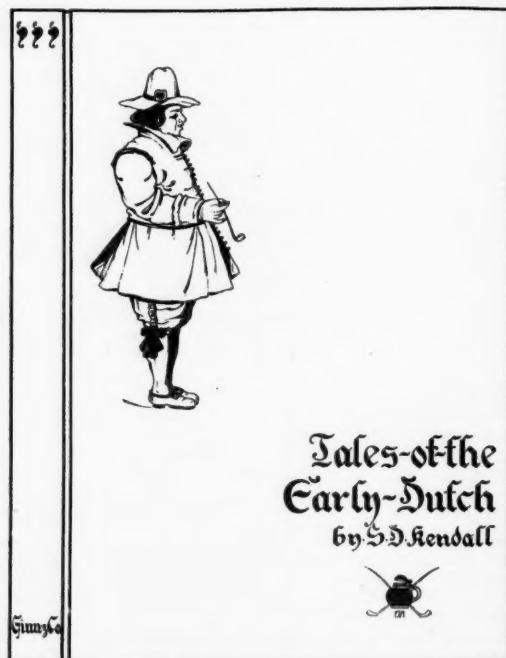
#### BOOKS AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

RUSSELL STURGIS and Mrs. Elizabeth Robins Pennell will discuss "English Movements in Decorative Art" in the February *Scribner's* "Field of Art."

WILTON LOCKWOOD, the young American portrait painter, who took an honorable mention at the recent Pittsburg Exhibition, is the subject of a brief article in the February *Scribner's*, by T. R. Sullivan, the novelist.

The suggestion is made to THE INLAND PRINTER that a series of prizes be offered for a competition in drawing and design among printers exclusively, to encourage the study of



BOOK-COVER DESIGN BY F. J. ALFORD, BOSTON, MASS.

art in the trade. THE INLAND PRINTER would be very pleased to accept the suggestion, but there is no indication of purpose toward a study of design or illustration among printers to warrant us devoting space to such a competition.

THE January, 1898, edition of the "Typo Credit Book" of the stationery, books, paper, printing, publishing and kindred trades, issued by the Typo Mercantile Agency of New York, has made its appearance. It is somewhat similar to the July edition of last year, except that it has been corrected and revised and brought down to date. The work is one that has come to be looked upon as a reliable directory, and with the weekly bulletins issued in connection with it, makes an exceedingly valuable acquisition to the office of anyone dealing with the trades mentioned.

THE *Yellow Book* has been superseded by *Ainslee's Magazine*, the first issue under the new name being in February. The cover is in the three-color half-tone process, and the inside pages poorly printed. Although the price is but 5 cents, it would seem that people would be willing to pay another 5 cents to purchase one of the 10-cent publications much better

printed and containing matter fully as interesting. The article on the Bureau of Engraving and Printing at Washington, in this issue, will be of interest to INLAND PRINTER readers.

THE BEN FRANKLIN COMPANY, 232 Irving avenue, Chicago, Illinois, has issued the Style Book adopted by the Chicago Society of Proofreaders, in pamphlet form. A casual examination reveals the fact that in some instances an advanced stand has been taken, notably "that where two words become united to form another, and a new meaning is taken, and one of the original words loses its accent, they are combined without the hyphen, or consolidated," many of the words contained in the list as examples of the application of the above principle now appearing in the Century, the International and the Standard dictionaries either as two words or as compounds. But the society appears to possess the courage of its convictions, and the results of its deliberations will, no doubt, blaze the way for many wanderers in the wilderness of style, and we believe it will ultimately be appreciated as a step in the right direction. It is, on the whole, a commendable work, the value of which will be recognized more and more as its application in the daily work of the compositor and the proofreader brings to light its many good points. It will also be found useful by writers for the press and those having to do with the preparation of copy for printers. Price, 15 cents.

*Brush and Pencil*, a magazine devoted to the interests of the Art Institute of Chicago, commenced last September, has shown steady progress in each issue. It is rich in instructive articles for art students in nearly all branches, and each number is very fully illustrated with suggestive sketches in line and wash, with photo-engravings of the more noted examples by the modern masters. It is published by Phillips & Co., Chicago, at \$2.50 per year, and is for sale at the best known bookstores. The February issue is especially fine. A reproduction of the cover design is here shown.

This valuable publication is destined to have a large circulation among the illustrators of the country.

The *Journal of Applied Microscopy*, published by the Bausch & Lomb Optical Company, of Rochester, New York, modestly enters the field for public recognition. It opens with a cheerful "Study of the Myxamœbæ and the Plasmodia of the Mycetozoa," which, after carefully sampling, we are inclined to pronounce very satisfying to the scientific appetite. This new candidate for journalistic honors leads us to look back with considerable pleasure to the time when John Phin, Romyn Hitchcock and Doctor Stowell bravely tried to popularize the interesting study of microscopy; but since then, under the pressure of various specialties, a crop of one-sided observers has sprung up, blinded to everything beyond the limited horizon that surrounds them, and if this journal can reawaken interest in the fascinating science, its efforts are to be commended. Typographically, the *Journal* is creditable. A pageful of contributors—nearly a hundred—are announced, followed by fourteen pages of original articles, editorials and excerpts; but the dearth of illustrations forces us to confess that, on the whole, it is hardly up to what one would expect from such an enterprising and successful firm. It may be a freak of fatalism,

but the publication makes its appearance just at the time when the once flourishing *Microscope* quietly gives up the ghost and dies—simply a plain death—presumably from inanition.

It is stated that *Four O'Clock*, of Chicago, which has been controlled and printed by A. L. Swift & Co., 180 Monroe street, and Henry C. Etten, and which has reached a very large circulation in its one year of existence, has been purchased for \$20,000 by a New York syndicate and will be removed to that city. The syndicate was represented in the purchase by Franklin V. Chaney, who formerly was connected with the *Youth's Companion* and afterward with the *Illustrated American*. The distinct character of the magazine is that the illustrations are printed on separate, smooth paper, pasted in, separately, alongside the stories which the pictures illustrate. The magazine is confined almost wholly to short stories, most of which are written and illustrated by Chicago men and women. Nearly all the newspaper artists have had work in it from time to time, including Schmedtgen, McCutcheon, Sarka, Frank Holme and Triggs, and several Art Institute students and graduates have contributed drawings. Charles Fletcher Scott has been the editor, and the art work has been under the supervision of Carl Werntz. Mr. Scott will continue as editor.

#### PRINTING FOR ADVERTISERS.

BY MUSGROVE.

This department is intended to give criticism of kinds of printed matter the object of which is to create publicity for the users. Good original ideas will be reproduced; sometimes "horrible examples." Samples should be sent care of The Inland Printer, marked "MUS-GROVE."

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

*Art in Advertising* (monthly), \$1 per year; 10 cents per copy. H. C. Brown, 156 Fifth avenue, New York City.

*Brains* (weekly), \$4 per year; 10 cents a number. Brains Publishing Company, 141 East Twenty-fifth street, New York City.

*Profitable Advertising* (monthly), \$1 per year; 10 cents per copy. Kate E. Griswold, 27 School street, Boston, Mass.

*Printers' Ink* (weekly), \$5 per year; 10 cents per copy. George P. Rowell & Co., 10 Spruce street, New York City.

*Advertising Experience* (monthly), \$1 per year; 10 cents per copy. Irving G. McColl, 324 Dearborn street, Chicago, Ill.

I AM going to change the character of this department somewhat, because of the introduction, since the commencement of this department, of several new departments that discuss much more effectively than I can the purely technical features of the printer's product. Hereafter I shall discuss only those specimens of printing that are confessedly advertisements, such as booklets, catalogues, blotters, folders, circulars, etc. Bill-heads, letter-heads, envelopes and such material as that should go to the department especially in charge of such matters.

In this way we shall be able to give our attention more to the printing for advertisers, which was the real intent of this department when it was first introduced. I want samples sent me as heretofore, but I want only the examples of your printing for advertisers. I want advertisers to send me samples of the work they use. I think that I may be able to aid them by the criticism I may make of the set-up, the wording and the general idea.



A PILL BOX with three pills adorns Mr. Haigh's latest card calendar. He has made a big hit with these cards—so what does it matter if he was "inspired," as a correspondent put it.



M. HOFFSTADT, Hastings, Nebraska: I would advise you to keep out of the business until you have become thoroughly familiar with every line that you would be called upon to take up. I cannot undertake to criticise any ads. by mail.



I AM forced to warn my readers against taking my suggestions and then "improving" on them. A printer out in San Francisco read that I favored a sample book. He immediately

## THE INLAND PRINTER.

made one up. It is a nightmare. If he had done good work it would have been all right, but he didn't, and he jumbled his sample set-ups together as if the "devil" had been playing toss with his job forms. Be sure you're right before you go ahead—above all things, don't send out samples that will condemn you.

\* \* \*

MR. CARL HEINTZEMANN, of the Heintzemann Press, of Boston, has sent me the annual catalogue of the Humber bicycle, which was printed by him. The cover page is after a design by Maxfield Parrish and shows all the peculiarities of Mr. Parrish's method. Mr. Parrish is wedded to the modern archaic, if I may be pardoned the use of such a term, and as the small boy would say, you can "spot it a mile away." Just how far this sort of thing is valuable in advertising is a matter



of speculation as yet in the advertising world. For my part I do not care for designs in advertising that are but pretty pictures. Mr. Parrish is not, primarily, an advertisement designer. He is an artist with a rut, which he has found, I presume, fairly profitable. The Humber cover is as like the Columbia poster the same artist designed as it can't be without being a replica. The lady is not a beauty. I think even the most catholic canons of aesthetics would not gainsay me there. The coloring is dainty and the whole effect is rather pleasing, but I do not see wherein the Humber comes in for an advertisement at all. Mr. Parrish may have designed this same cover for the Stearns, Columbia, Barnes—any of them. The effect would have been equally as happy, equally as appropriate. This further illustrates my old contention, long ago indorsed by those who know, that there is a wide difference between the efficacy of a picture with an ad. in it and the ad. with a picture in it. The Humber catalogue cover is a sample of the latter, therefore lacking in force, because lacking in advertising distinctiveness. Inside, the wording, the typography is excellent. The catalogue is really a history, a description, a well-balanced, well-considered, well-worded plea for the Humber. It is a fine example of what I consider a big advance on bicycle advertising. The contents have individuality snap, point—the outside should have received the same treatment, and been more of a hint as to the goodness of the matter within.

\* \* \*

MR. C. GARRETT, Quincy, Illinois, sends me the following letter and the advertising that they issue:

*Inland Printer, Chicago, Ill.*:

QUINCY, ILL., January 19, 1898.

GENTLEMEN.—Inclosed find samples of ads., which I have circulated since November 1<sup>st</sup>.

The invitation was mailed in envelope similar to the one that brings you this, and was very well received.

December 28, I sent out the tag by the "devil," which brought me immediate business, that kept me running for two weeks.

January 18, I delivered the card in person, and it is now twenty-four hours old and I have received seven orders of consequence from it, of which four

were new customers. I think it pays to advertise, and this is a sample of the manner in which I do it.

Yours truly,  
C. GARRETT,  
The Printer.

Here's the invitation:

*You are cordially invited  
to attend my funeral.  
The merchants of Quincy  
are burying me alive  
with their orders for printing.  
You should be in the  
procession.  
P. S. If you can't come,  
telephone 1284.  
Very much alive,  
C. Garrett, the Printer,  
415 Hampshire.  
Quincy, Ill., Oct., '97.*

(Special invitation to cash customers. We need the money for burial expenses.)

Here's the tag:



On the other side was "Let's Play Tag." And the last piece of advertising was this:



"NO CHARGE for printing not done when promised," is the way the Robertson Printing Company put it on a blotter they send out for February. That is excellent. I advise them to push that little red ticket on everything they can.

\* \* \*

F. B. SMITH, Silver Lake, New York: The label you submit is printed in a bronze ink, which I think, is made in New York

City. I must be worked very carefully as it is about the consistency of "sizing," and under no circumstances must you use small letter or hair lines.

\* \* \*

KENNEY & HARRISON, Canton, Illinois, send out a booklet of samples which they call "Typographic Gems." That is all right as a title, but it is rather risky if you are not careful of the class of people to whom you wish to send it. Some people might know a "thing or two" about printing; then the gem part of it would appear a misnomer. On the whole, however, the majority of people will not quarrel with the appropriateness of the title.

\* \* \*

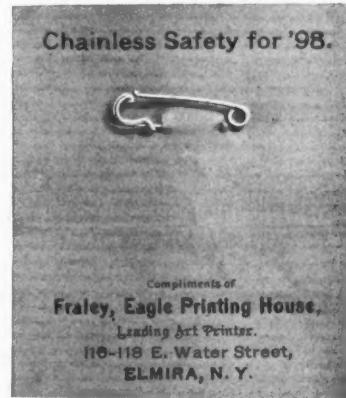
I AM not in favor of bargains in printing. The people who buy a bargain lot of printing cannot be induced to pay more when the bargain fever is over with the printer. Byron & Willard, 323 Nicollet avenue, Minneapolis, Minnesota, send me a little folder, "Our Leader for February, 1898," in which they offer, during February, 1,000 packet note-heads for \$1, not more than 1,000 to any one customer. Now, no printer in the country can make 1,000 packet note-heads for \$1 and pay the bills. Byron & Willard call this a leader, by which they hope to attract custom. It will bring orders. I haven't a bit of doubt about it. The first order will not pay, but the advertisers hope to get other orders that will. Let us look at the chances and reason a little. It may sell a large number of note-heads at a price that will about pay for the stock in the job. Suppose the man comes back. He has had his appetite for cheap prices whetted. The man who gets cheap prices once wants them all the time. Like the man who gets a pass over a railroad or a complimentary ticket to the theater, he wants more, or, as they say, "Once a deadhead always a deadhead." I'll warrant that the man who gets some of this bargain printing from Byron & Willard will want the next order of 1,000 note-heads printed for \$1, too, or he'll go where he can get it for that amount. Byron & Willard may reply to this criticism of mine with, "Look at the stores; they have special sales." Yes, but printing is for men. Men actually understand very little about shopping. They get estimates, and then take what they think is best. Printing is not like selling dry goods. Printing is sold by sample and by reputation. It is not sold for actual market worth, but it is composed of taste, skill and labor and raw material. Each order stands on its own feet. Each order is unlike every other order. Your taste, your skill, your labor must be paid for. If you're cheap, you count nothing but your labor and your raw material, and that is all you are paid for. The man who buys printing buys it with nothing but what suits him in his fancy or his practical requirements. He has no idea of paying for your good taste or your skill; but if you ask him a small price, nine cases out of ten, he has a very small idea of your taste or skill and you cannot get him to believe in it afterward. Byron & Willard have made a mistake of business principle. They have lowered themselves to the plane of the bargain-giver. As such, they will be the game of the bargain-hunter. They do not wish that, because no printer can have nothing but that constituency and fare well on a long journey. I'd like to know six months from now what the results of this method of advertising has been.

\* \* \*

HENRY J. WIEGNER, 2234 North Twenty-ninth street, Philadelphia: Your cards are very poor. The initial letter "W" is

in bad taste, as it mars the whole effect of the card. The blotter is poor, because the gold printing is used on a cut so full of fine lines that they fill up and mar the effect. The card and blotter give no reason why Mr. Wiegner should be patronized, and as they are poor specimens of printing, I cannot see that they are any good as advertising matter.

\* \* \*



THIS is calculated to create a momentary lull in the business office where it is first shown. But when it is followed up by a blotter looking like this, orders are not apt to follow:



## Will You Swallow a Hint if we will let it down easy?

Others—thousands of 'em—have taken our Hints  
— and Found Relief,

from Poor and Inferior Printing.

## Fraley's Eagle Printing House,

— The Leading Place to get Fine Printing. —

VISITING CARDS. \* BUSINESS STATIONERY.  
WEDDING INVITATIONS. \* PROGRAMMES.

Blanks  
Etc., on {  
Ledger,  
Linen,  
Bond,  
Flats,  
Etc.

Should you need Printing, 116-118 E. Water St.,

**FRALEY is the Leader,**  ELMIRA, N. Y.

 Keep Your Eye on Him.



LACRONE & MECHLER, Effingham, Illinois, send me a card with a cut on it. The drawing is absolutely unpardonable in its badness. A cut helps only when it is well done; a graceful letter looks better and has more effect than a disgraceful cut.

\* \* \*

"PROFITS, according to Webster, are valuable results. These are the kind we aim to give our customers, both in job printing and advertising," says the *Weekly News*, of Woodsbury, New York, on a calendar blotter. There is an idea in that. It might be elaborated into a folder with considerable effect.

\* \* \*

THE average advertising done for the general advertiser, in the printing of booklets and folders, etc., is either badly printed or badly written. The average printer has no conception of the intentions of the writer of advertising matter, and displays it poorly; the average writer of advertising has a very vague

idea of what is properly displayed. The former sometimes nullifies all the effects of a clever advertisement; the latter fails to remedy it. I am led to make these remarks by a folder of the Crystal Water Company, Ltd., of Bay City, Michigan. The folder has good matter but badly arranged. It puts the cart before the horse by telling us that the process that it advertises is fully protected by copyright, and then proceeds to tell what it is not; then we are told what it is. The whole circular is a jumble, without head or tail, and in the bargain it is poorly printed from the standpoint of display. There are about ten times too many display lines. It would be a good idea for these advertisers to give more attention to telling just what they have for sale, how they sell it and why it is better than other pure-water producers. Then their advertising matter might inform and might have a reason for being.

\* \* \*

I LIKE the booklet that the Barney Press, of Berlin, New York, issue to call attention to the growth of fine printing in mercantile and high-class advertising printing during the past few years. It has distinction and is well executed.

\* \* \*

THIS blotter is spoiled by the headline. "Don't be Blind" would have been better, for that is the real gist of the paragraph.



HERE'S an oddity from F. F. Helmer, Lockport, New York. It is a little talk about book plates and art printing. The get-up of the booklet is odd and catchy, out-of-the-ordinary. I'd advise my readers to send a 5-cent stamp for one. They would get some ideas from it.

\* \* \*

IN reply to Kenney & Harrison, I would say that I can see no reason why a printer should not adapt ideas from other advertisers, if he can find something of use to him. The man who starts out to evolve everything out of his inner consciousness is going to have a pretty hard time of it sooner or later, and he will find it comes sooner than later.

\* \* \*

"PERHAPS we can save you some money through our advertising and novelty man. We do such work gratis for our customers and many say they would willingly pay extra for it. You furnish the meat and we put the sauce on it—or, we may suggest a money-making ad. to you," is the way George Rice & Sons, of Los Angeles, California, put it.

\* \* \*

THE editor says I either give him too much or nothing. I guess this is a sample of the first, hence I hold over until April a lot of matter that should receive comment.

#### "RESULTS—THAT'S IT."

My advertisement in THE INLAND PRINTER has brought replies from Hobart, Tasmania; Bangalore, India; Gisbourne, N. Z.; not to mention England and Ireland.—*Henry Kahrs, 240 East Thirty-third street, New York City.*

#### BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

We learn that Messrs. Street & Smith, of New York City, have placed their order with the Dexter Folder Company for another rapid drop-roll quadruple folder, equipped with double thirty-two and automatic pointing attachments. Also to have a Dexter automatic feeding machine attached.

FRANKLIN, PA., February 22, 1898.

*To Whom it may Concern:*

Please take notice that Mr. O. G. Holt, from this date, is not authorized to do any business for us in any way, shape or manner, being no longer in our employ.

ECLIPSE PRINTING INK CO., LTD.

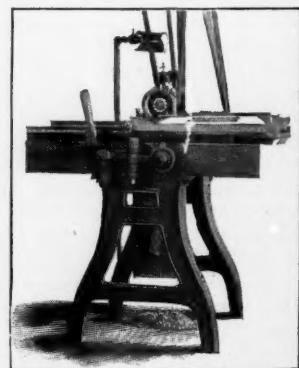
THE Perfection type case is having a rapid growth. Its superiority over any other case has been fully demonstrated, it being practical, modern and labor-saving. The manufacturers report that the increase in their business during the past two months has been beyond their expectation.

A CHEAP, reliable wire-stitching machine for light work, one that makes its own staples, has recently been placed on the market by the well-known supply house of F. Wesel Manufacturing Company, of New York. It costs about half what wire-stitching machines usually do, and like the larger one of its class, makes its own staples, stitching both flat and saddle work.

It is known as the "Success" wire stitcher, and has that firm's guarantee.

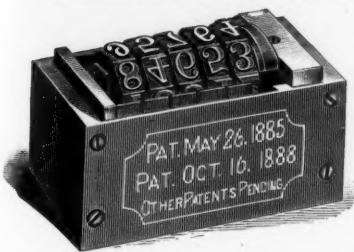
#### A NEW ACHIEVEMENT IN BEVELERS.

The C. N. Smith "New Model" beveler, which is described on a succeeding page, promises to "cut a wide swath" among electrotypers and stereotypers. They are a class peculiarly alert to any improvement in machinery that will save time and give superior results. This machine has been evolved out of Mr. Smith's own practical experience in the finishing room, and has been abundantly tested on all the points claimed for it. The combination of sawing and beveling operations, perfect accuracy in trimming and squaring, its peculiar adaptation to colorwork, and many other valuable points, form an array of advantages that make it essential to every complete electrotyping and stereotyping establishment. Machines are shipped to responsible parties on thirty days' trial. Circulars fully describing this machine will be sent to those interested. Address The Elgin Manufacturing Company, Elgin, Illinois.



**THE NEW WETTER NUMBERING MACHINE.**

Mention was made last month of the new Wetter numbering



large sale. We take pleasure in printing a good illustration of it herewith.

**THE ORIGINAL MANUFACTURER OF LINOTYPE METAL.**

Our readers will notice the advertisement of Thomas Wildes, dealer in and manufacturer of stereotype and linotype metals. Mr. Wildes was the first to experiment in metals for the linotype machines. Some ten or more years ago, when the

New York *Tribune* installed their first machine, Mr. Wildes was requested to produce a metal that

would give the best results as to flowing and wearing qualities. After considerable experimenting, a perfect linotype metal was produced. With the great advantage which thus identified him with the new departure in the printing business, his linotype metal was accepted by the printers, and he continues to hold his patrons by the excellence of his product.

**A BEAUTIFUL FOLDER.**

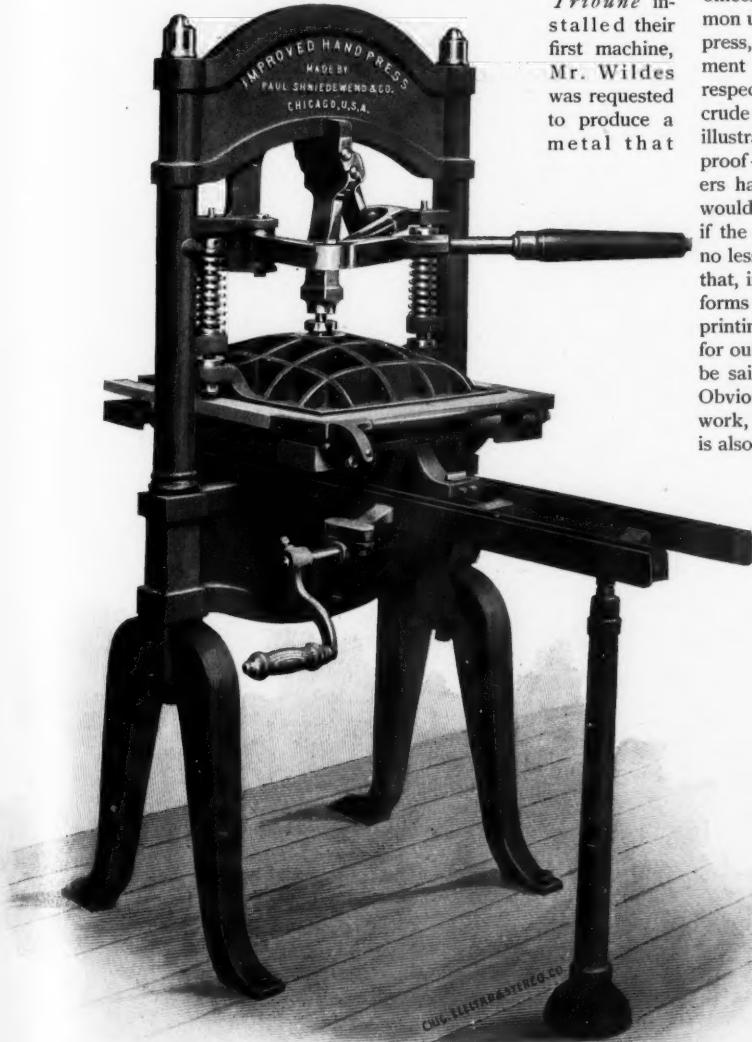
The Milton H. Smith Company, of Rochester, New York, have issued a very attractive embossed folder, especially designed for spring announcements. Printers who desire to secure something handsome for their customers, should send for a sample, inclosing stamp. The same firm announce that a new edition of their Catalogue of Society Address Cards will be ready April 1. They assert that it will be more beautiful than ever, which means a great deal, as they have long been noted for the originality and beauty of their designs for this class of work.

**THE IMPROVED HAND PRESS.**

The "Improved Hand Press," made by Paul Shnedewend & Co., is designed principally for taking proofs in printing offices, and to take the place of the inadequate devices in common use—the mallet and planer, the unadapted country hand press, and other methods of making proofs. While advancement has been made in the printers' equipment in other respects, the important matter of proving facilities has remained crude and ancient. Present day printing, especially of the illustrated class, requires that more attention be given to the proof—the forerunner of the completed work. Photo-engravers have long since recognized the value of good proofs, and would not expect their work to be accepted by customers, even if the cut were perfect, if the proof were not. A good proof is no less imperative in the job printing office. It often happens that, in addition to wretched proofs, much damage is done to forms and cuts by the various proving devices, so that good printing is impossible. That these devices are "good enough for our business," as some printers express it, cannot earnestly be said by anyone whose aim it is to progress with the times. Obviously, that proof press which will do the nearest perfect work, with no damage to forms, and with much saving of time, is also the most economical. And that press is the "Improved

Hand Press." This press is a medium between the massive "Reliance Special" half-tone press (also made by Paul Shnedewend & Co.) and the ordinary hand press. It will give a clear, sharp impression of a solid type form the full size of platen, without overlaying, equal to a press proof, so strongly built is the press, and so rigid the impression. It is also especially adapted to mixed forms of type and cuts, such as illustrated catalogues, etc.; and also in press-rooms for proving cuts to prepare them for cylinder press make-ready. Another good use for the press is in electrotype foundries where proofs of plates are required by customers. Perfect proofs of good-sized half-tone cuts can be made on these presses—thus making them better for engraving plants than the ordinary hand presses.

Foreign, as well as American printers, have not been slow to recognize the superior merits of the Improved Hand Press, and it is found in the leading offices of European countries. Four sizes are made, in dimensions best adapting the press to printers' use from the standpoint of utility and compactness; and the prices are moderate for the quality of press, to bring it within reach of both large and small offices. The half-tone cut herewith, which illustrates the No. 2 size, was made by the Chicago Electrotype and Stereotype Company.

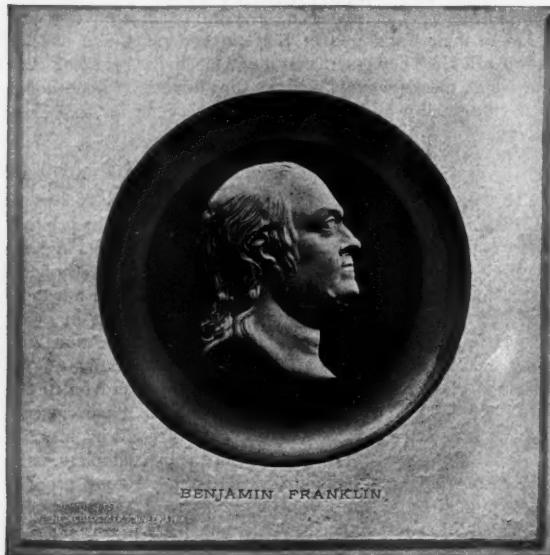


THE IMPROVED HAND PRESS.

CHICAGO ILLUSTRATING CO.

## A NOVELTY FROM THE PRINTING PRESS.

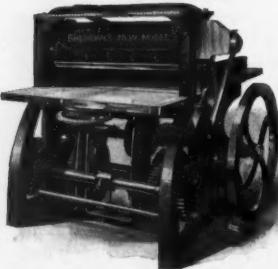
It is not the half-tone below we refer to, because half-tones have ceased to be novelties, nor is it the illustrious subject, since the features of Benjamin Franklin have been made familiar to us by artists of the chisel and the brush, while the works of the painter and the sculptor have been reproduced and multiplied on all systems of the graphic art, by impressions from wood, stone, copper and steel, but it remained with the Chemigraph Company, of St. Louis, to produce a facsimile of Benjamin Franklin on a printing press in bas-relief—an exquisite piece of work, modeled after a portrait painted in France



from life, by the renowned Nini, in 1787. Messrs. Jaenecke Bros. & Fr. Schneemann, inkmakers, Nos. 536 and 538 Pearl street, New York, have kindly sent us a proof of this excellent production, and have given a commission to the manufacturers for a large number of copies for complimentary distribution among members of the printing trade who may apply for a copy, and as our readers can thus obtain one of the bas-reliefs of Benjamin Franklin, a description of the same in detail need not be given in these columns.

## SHERIDAN'S NEW MODEL PAPER CUTTER.

Messrs. T. W. & C. B. Sheridan, makers of bookbinders' machinery, Chicago and New York, have just placed upon the market an entirely new cutter, called the "New Model," an illustration of which is shown herewith. The principal features which commend this machine to the attention of printers and bookbinders are that it is extremely simple, but at the same time capable of doing heavy and accurate work in the shortest time; that the materials entering into its construction are of the best, and that it is built with the same care that all machinery



turned out by this company always is. It is perfectly accurate in cut, noiseless in operation and of high speed. Besides these points of excellence, it has great clamping power, which gives it an advantage over many other cutters. The indicator at top enables the operator to regulate the cut in the shortest space of

time and with perfect accuracy. Both knife-stock and clamp are drawn down from both ends, insuring a uniformly even cut. The machine is built in all sizes, from thirty-six to seventy inches.

## WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

## AT AUCTION.

FOR SALE, AT AUCTION—On Monday, March 21, at 12 o'clock M., one newspaper press, one book press, one card press, and various pieces and patterns, the property of The American Printing Press Company, now on fourth floor, 33 to 43 Gold street, New York City, will be sold at above address to meet charges and expenses.

## BOOKS.

A CUSTOMER WILL NOT HAGGLE ON PRICE if you give him something new. 100 striking designs in jobwork in "Some Practical Ideas in Set-Up," 50 pages, printed on heavy paper in colors—showing letter, bill and statement heads, booklet covers, cards, circulars. An arsenal of ideas. 50 cents. THE KEYSTONE PRESS, Portsmouth, Ohio.

A HELPER—Stylebook of the Chicago Society of Proof-readers. Also contains "Hints to Copyholders." Price, 15 cents. BEN FRANKLIN CO., 232 Irving avenue, Chicago.

A SPECIMEN BOOK OF CARDS, containing up-to-date ideas for old as well as young printers; embossed and printed in from one to four colors; price, 25 cents. C. M. CATLETT, Norwalk, Ohio.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price \$1. THE INLAND PRINTER CO., Chicago.

FOR SALE—200 copies of "The Life of Christopher Columbus," by Edward Everett Hale, D.D., Boston, Massachusetts. Suitable for clubbing. Cloth, 16mo, 320 pages; price, \$1. Will sell for 25 cents a copy in lots of fifty. "F 28," INLAND PRINTER.

PRINTERS' Book of Recipes contains zinc etching, stereotyping, chalk plate, gold-leaf printing, printers' rollers, how to work half-tones and three-color half-tones, and twenty-five other valuable recipes. Price, 50 cents. Satisfaction guaranteed. E. W. SWARTZ, Goshen, Ind.

PRINTERS, Do you understand the value of knowing how to manufacture all kinds of printing and lithographic ink and their varnishes? Mail money order for \$3 and secure copy of book that will teach you. GEORGE W. SMALL & CO., 1921 Kinney avenue, Cincinnati, Ohio.

## BUSINESS OPPORTUNITIES.

A DVERTISER would like to hear from a man who has had experience with a Monona press, and who has about \$450, with a view to partnership. "M 308," INLAND PRINTER.

EXPERIENCED FOREMAN AND MANAGER, with \$2,000 to \$5,000, can buy half interest in complete modern printing plant in the South; now paying and prospects fine. "M 352," INLAND PRINTER.

FOR SALE—A first-class, up-to-date job office, with well-established cash business; located in a city of 25,000 in central Illinois. Equipment all new; two Gordon presses; electric power. "M 357," INLAND PRINTER.

FOR SALE—Agricultural semi-monthly, west of Chicago; circulation and prospects good; little money takes it; good reasons; can work up good line catalogue printing. "M 344," INLAND PRINTER.

FOR SALE—An old established commercial printing office, up-to-date plant; consists of two Campbell Ponys, one a Century; small Hoe cylinder, 4 jobbers, stapler, folder, 400 fonts of job type, complete, with all other necessary utensils; business established thirty years; will invoice \$10,000 at present prices. For sale for \$5,000, part cash, part time, deferred payments secured on plant; good will goes with purchase. Business at the rate of \$1,000 per month; an unusual opening to the right parties. Correspondence invited. R. W. SCHWEICKERT, 139 Monroe street, Chicago, Ill.

FOR SALE—An old established printing and paper box business, with a bookbindery of its own attached; manufacturing specialties; has a large established trade and always busy; situated in a Southern city; healthful and delightful climate; present owners engaged in other business which requires all their attention; willing to take stock in new company if desired, or sell controlling interest in present company; fine opportunity to engage in a business established and running successfully for the past eighteen years. "M 341," INLAND PRINTER.

FOR SALE—A well-established Democratic daily and weekly newspaper in a Democratic city and county in Indiana; price very reasonable; a rare opportunity. "M 350," INLAND PRINTER.

FOR SALE—Galion (Ohio) daily and weekly *Inquirer* and job plant, half or entire. Business 1897 over \$8,000. Reasons: County office requires my entire attention. Address, H. S. Z. MATTHIAS, County Recorder, Bucyrus, Ohio.

## BUSINESS OPPORTUNITIES.

**FOR SALE**—Established job printing plant in manufacturing city of 40,000, in eastern Pennsylvania, with rich surrounding territory to draw from; equipped to do the finest work in the city, with the latest labor-saving types, tools and furniture, and the fastest and most improved presses on the market today—all brand-new; a first-class, select run of custom; running expenses very low; cost less than a year ago over \$5,000; will sell at less than one-half, making some one practically a present of \$2,500, with terms to suit purchaser; will bear closest investigation; biggest bargain offered in year. Address, quick, O. C. DORNEY CO., Allentown, Pa.

**FOR SALE**—In Denver, Colo., on account failing health—First-class book and job office; cylinder and four platen presses, modern job faces, etc.; all in good condition. Will sell cheap. "M 329," INLAND PRINTER.

**FOR SALE**—Whole or part interest in a well-established, good-paying job printing and bookbinding business. Town of 10,000. None but practical job man or all-round binder need answer. "M 368," INLAND PRINTER.

**RARE OPPORTUNITY FOR MAN OF ABILITY WITH** \$5,000 or \$10,000 cash. Half interest in an established job printing business averaging over \$50,000 a year since 1893. (No publications.) Employ 50 people, produce highest grade printing and embossing. Present owner a hustler for business, but wants an assistant capable of superintending and producing output properly and economically. Thorough investigation invited, and no application considered without real name and highest reference as to character and ability. "M 306," INLAND PRINTER.

**TO PUBLISHERS**—I have for sale the new plates and about 1,600 completed copies of a book of nearly 600 pages, two volumes bound in one, which has never yet been placed on the market. The book is similar in scope to the well-known "Black Beauty," but relates to the dog, and should have a large sale if properly pushed. Reason for selling—am out of the publishing business. It will pay you to investigate this. "F 27," INLAND PRINTER.

## EXCHANGE.

**NEWSPAPER MAN** of experience wants to exchange 160 acres of western land for paper; or would lease plant. BOX 336, Marengo, Iowa.

## FOR SALE.

**FOR SALE CHEAP**—A nearly brand-new Howard Iron Works 30-inch "Gem" Paper Cutter, of the latest pattern; cost \$135; will sell for \$85 cash; a bargain. Also a 2½-horse-power electric motor, in good order, for sale cheap. R. M. SCRANTON, Alliance, Ohio.

**FOR SALE**—Wood engravers' ruling machine; large Baker, good as new. Will sell at your own price. "M 326," INLAND PRINTER.

**STONEMETZ FOLDER**—36 x 48, fine condition. Paster, trimmer; speed, 3,000; \$185. Replaced by larger machine. FARMER PUB. CO., Cooperstown, N. Y.

**WANTED**—To sell, Thomson-Houston 3-arc-light dynamo, suitable for small etching plant; original cost, \$350; selling price, \$125. BARR ENG. & ELECTRO. CO., 434 Second avenue, Pittsburgh, Pa.

## HELP WANTED.

**MANAGER WANTED** for a photo-engraving plant. Reply, stating salary expected and references, to "SMITH," INLAND PRINTER, New York.

**SALESMAN WANTED**—To sell printing inks, must have an established trade and be willing to put some money in the business; a splendid opening for the right man. "M 301," INLAND PRINTER.

**WANTED**—A first-class zinc etcher. State wages for a steady position. GENERAL ENGRAVING COMPANY, Cleveland, Ohio.

**WANTED**—Photo-engraver and designer for small plant. State experience and salary expected. "M 311," INLAND PRINTER.

**WANTED**—Practical and artistic job compositor as foreman of composing room in the South; must be experienced in management; send samples and full particulars. "M 353," INLAND PRINTER.

**WANTED**—Strictly first-class, rapid job compositor; best work; good wages; permanent. Send samples. Also, stoneman wanted. "H," 5 Munroe street, Boston.

**WANTED**—Two up-to-date job compositors in a first-class office. "M 342," INLAND PRINTER.

**WANTED**—Up-to-date artist job compositor on advertisements—mercantile and catalogue work. State wages and reference. No lost time. "M 305," INLAND PRINTER.

## WANTED TO PURCHASE.

**WANTED**—A secondhand plant for producing copper-plate engraving, such as visiting and wedding cards. "M 339," INLAND PRINTER.

**WANTED**—One 2-revolution, 4-roller Pony, in first-class condition. State best price for cash. CHASE BROS., Haverhill, Mass.

**WANTED**—Router, beveler, trimmer, saw, camera and lenses, etc., all in first-class condition to be used in process plant. "M 345," INLAND PRINTER.

**WANTED**—Small routing machine for metal; printing frame; copying camera for 8 by 10 work, and 5 by 8, 150-line screen. "M 338," INLAND PRINTER.

## SITUATIONS WANTED.

**ALL-ROUND**, up-to-date Linotype machinist desires position. "M 331," INLAND PRINTER.

**A**ND INDUSTRIOUS, above-the-average job printer, fourteen years' experience, desires situation as foreman; can furnish A references as to ability and character. "M 332," INLAND PRINTER.

**APPRENTICE**, four years' experience, wants to finish time in Chicago or St. Louis. Good at commercial work, make-up and imposition; habits and health good; references; will commence with small wages; desire is to become first-class printer in first-class office. SYDNEY W. GREEN, Box 339, Denver, Colo.

**A PRACTICAL BOOK AND JOB PRINTER** of twenty-five years' experience desires position as foreman. Competent to estimate on all classes of printing; A references. "M 215," INLAND PRINTER.

**BOOKBINDER**—Position wanted, as working foreman or general workman; no snide. "M 366," INLAND PRINTER.

**COMPOSING-ROOM FOREMAN**—Thorough, all-round printer seeks foremanship of well-equipped office; good proofreader; fully conversant with details of other branches of the business; reasonable salary; no objection to country. "M 214," INLAND PRINTER.

**COMPOSITOR**—First-class jobber and all-round printer, thoroughly conversant with modern methods and style, and competent to take charge, open for engagement; unquestionable references. "FRANKLIN," INLAND PRINTER, New York.

**CYLINDER PRESSMAN**—First-class man wants position; will go anywhere. "M 367," INLAND PRINTER.

**EXPERIENCED LEGAL EDITOR (ATTORNEY)** desires similar employment. "M 217," INLAND PRINTER.

**FIRST-CLASS PROOFREADER** wants permanent position. "M 216," INLAND PRINTER.

**FOREMAN** or superintendent, book and job; thoroughly practical in all details essential to profitable management; can estimate. "M 347," INLAND PRINTER.

**HALF-TONE ETCHER AND RE-ETCHER** desires permanent position; east preferred. H. T., INLAND PRINTER, New York.

**JOB COMPOSITOR**, who understands presswork, stonework, management, etc., would like to change situation; thoroughly reliable; nine years' experience in New York City and country offices; best references, present and past offices. "M 358," INLAND PRINTER.

**LINOTYPE OPERATOR-MACHINIST**; first-class job compositor and ad. setter; temperate. "M 351," INLAND PRINTER.

**LONG-EXPERIENCED JOB PRINTER**, artist, writer (all in one)—temperate, highest recommendations, opinions leading trade journals—desires work, Pacific Coast. "H. F. J." American Type Founders' Co. (M.), San Francisco.

**RULER, FORWARDER AND FINISHER**; experienced, practical, temperate; wishes job to take charge small shop. "M 327," INLAND PRINTER.

**SUPERINTENDENCY**—All-round printer of long experience in managing work desires correspondence with those wishing to engage foreman or superintendent; Western or Pacific city preferred. "M 361," INLAND PRINTER.

**WANTED**—A man with several years' experience, thoroughly competent and reliable, desires position as business manager or superintendent of newspaper or printing house. "M 307," INLAND PRINTER.

**WANTED**—Situation by a first-class pressman; colorwork, embossing and half-tone work a specialty; the best of references. "M 302," INLAND PRINTER.

**WEB PRESSMAN**, well recommended; can stereotype; terms low. "STEREOTYPER," 171 Franklin, Portland, Maine.

**YOUNG LADY**, designer and pen-and-ink artist, desires position at once. Well recommended; salary no object. DAISY A. HALL, 29 Hudson avenue, Rochester, N. Y.

## MISCELLANEOUS.

**ARON DIED BEFORE THE HALLETT PROCESS** was invented. The process isn't a "blurrer" but imitates perfectly genuine typewritten letters, having *cloth effect*. Protected by foundation patents. Exclusive perpetual rights granted. A. HALLETT, Boston, Mass.

**A DAMSON TYPEWRITER PRESS CO.**, of Muncie, Ind., are the sole owners of the process and machines for producing the copy-effect typewritten letters. Exclusive rights assigned and guaranteed under foundation patents. Machines on trial. Write for particulars.

**ANYBODY CAN MAKE CUTS** with my simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process \$1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. I have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamps. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.

## MISCELLANEOUS.

CHALK PLATES RECOATED, only  $\frac{1}{3}$  cent an inch. No infringement of patent. Write for our latest circular, giving discounts, etc. BYRON POPE & CO., Cleveland, Ohio.

LAST month I advertised 36 of these quoins, with a key, for \$2.25. I have not sold a quoins, except in Cleveland; but right here, where people can come and see them, I have sold eighteen boxes. I have advanced the price on those I have left to \$2.50 for three dozen complete quoins with a key; if you prefer size to fit small Hempele key, say so; they are good malleable iron quoins, with cut steel keys, and if you are not satisfied after one week, I'll return your money. I refer to any printer or dealer in printers' supplies in Cleveland. H. E. CARR, Cleveland, Ohio.

PRINTERS, learn half-tone engraving. Erwin's half-tone process differs in essential details from all older processes. It is so simple in operation that any printer or photographer can work it. Has been sold to printers and photographers for over a year and given perfect satisfaction. Complete outfit included with instructions. Send for circulars and learn of the most remarkable half-tone process in the world. J. BRUCE ERWIN, Newcomerstown, Ohio.

STEREOTYPE OUTFITS for both Papier-maché and Simplex methods. The latter produces plates as sharp and smooth as electros, requires no pasting of tissue and no beating with the brush; casting box 6½ by 12 inches; outfit for both methods, \$15; to by 18 outfit, \$28.50. Also, White-on-Black and Granotype Engraving Processes; plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; \$5 for both, including material. Book explaining all of above sent on receipt of \$1. Circulars and samples for stamps. HENRY KAHR, 240 East Thirty-third street, New York.

A PROFITABLE BUSINESS! 300 to 500 per cent profit in the manufacture of Rubber Stamps. Particularly adapted to operation in conjunction with printing or stationery. Very small capital required. Write for price list of outfit and full information. Address, PEARRE E. CROWL & CO., Baltimore, Md.

CHALK PLATES THAT PLEASE! By using the Bell standard plates you certainly will save money. Positively no infringement. From 50 to 70 per cent reduction in cost by having your old plates recoated. Write us. HIRD MANUFACTURING CO., Cleveland, Ohio.

EGGLESTON'S PATENT GAUGE PINS are the best made. Send 10 cents for a sample set of three. J. W. EGGLESTON, 27 South Fourth street, Minneapolis, Minn.

THE CHEAPEST PLACE  
TO BUY ENVELOPES IS  
A. A. KANTOR'S, 194 WILLIAM ST. N. Y.  
A COMPLETE SET OF SAMPLES FREE.

A Complete Set of Samples Free if requested on a Printed Letter-Head.

GLIDDEN OF CLEVELAND, OHIO PAYS THE FREIGHT.  
You don't pay for the ink, unless satisfactory.  
Rail Road RED and PURPLE Copying Printing Ink 6¢ Cts. per pound.  
Pale and Rich Gold Ink \$2.75 per pound.  
DON'T BE ROBBED.  
WRITE FOR SAMPLES.

FOOS GAS AND GASOLINE ENGINES  
2 TO 250 HORSE-POWER.  
Excel all others in Desirable Features.  
Adapted for ALL Power Purposes—  
Printing Offices, Electric Lighting,  
Factories, etc. Cheaper and Better  
than steam.  
FOOS GAS ENGINE CO., Springfield, Ohio.

ST. LOUIS  
PHOTO-ENGRAVING CO.  
COR. 4TH & PINE STS. ST. LOUIS, MO.

Our Special for March. Autographs  
From any copy sent us, 60c. each. We make Embossing Dies and  
and mailed postpaid for 60c. each. Burbank's Embossing Composition.

Write us  
if interested.

Burbank Eng. Co.

683 Washington Street, BOSTON, MASS.

CHALK PLATES

## A Striking Effect

Has been produced by our new REDUCED Price List of Cardboard and Cut Cards for Printers and Lithographers. Send for one—free.

## ANY KIND OF CARDBOARD MADE.

Write for quotations—when in the market.

Union Card & Paper Co.,  
198 William St., New York.

## FOR FINE ART WORK:

JAPANESE PAPER { PRINTING,  
COPYING,  
WOOD and  
NAPKINS.

CHINESE PAPER... { PRINTING and  
COLORED.



LIONEL MOSES, IMPORTER,  
25-27 South William Street, NEW YORK.

IF YOU WANT A HIGHLY FINISHED  
PAPER FOR FINE WORK  
WHICH WILL NOT CRACK, TRY

## Art Half-Tone Book

Sold only by

CHICAGO PAPER CO.  
273-277 MONROE STREET.

## A. W. KOENIG &amp; CO.

ILLUSTRATING, DESIGNING,  
WOOD AND PHOTO ENGRAVING  
AND ELECTROTYPEING....



136 Liberty Street, NEW YORK CITY.

LOCK BOX 2374.

Send for 160-page Catalogue of Stock Engravings for Printers.

# "The Mechanical Details of the Linotype and their Adjustment."

FULL INSTRUCTION AS TO ITS CARE AND REPAIR.

By FRANK EVANS, Linotype Machinist.

## EVERY OPERATOR SHOULD HAVE THIS BOOK.

This book has been prepared by a printer for the use of printers, and everything is treated from a printer's standpoint. By following its instructions any competent operator can handle his own machine or run a plant of Linotypes.

The book contains 110 pages, is handsomely and substantially bound in cloth, and is 4½ x 6½ inches—convenient size to carry in the inside coat pocket.

Price, \$3.00 per Copy, postpaid.

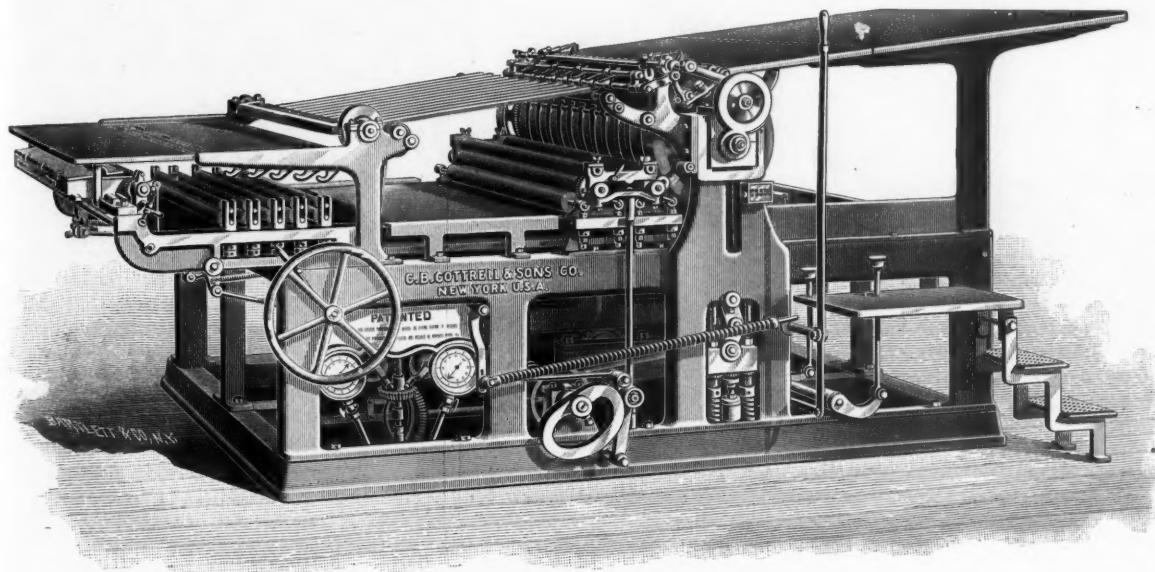
FOR SALE BY

THE INLAND PRINTER COMPANY,  
212 Monroe St., Chicago. 150 Nassau St., New York.

Simplest, Quickest and Cheapest Process  
of Engraving. Practically Infallible. Out-  
fits, \$15 up. Catalogue of stereotyping  
machinery, proofs, etc., free.

HOKE ENGRAVING PLATE CO., St. Louis.

# SENECA'S FORMULA.



It was Seneca who pointed out eighteen hundred years ago that wisdom consists not in seeing what is before your eyes, but in forecasting the things which are to come.

The formula for wisdom has not since been changed. It is still the same. It is the printer who looks ahead today who is the wise man. He is the printer who realizes these three things:

**FIRST.**—That no one sends you work for a new press until you *own the press*. The public is not helping you to buy new machinery. They will patronize you according to your facilities. Their patronage is sometimes less than your facilities, but never more.

**SECOND.**—The wise man does not buy the press he needs today; but rather the *press he will need a year or two hence*. Have something that you are constantly reaching up to.

**THIRD.**—Remember that in buying the Cottrell Press you have the judgment of thousands of successful printers behind you. Reputation can only be bought by time and worth. Especially there must be the element of time. The Cottrell bears the same relation to other presses that rare old wine bears to chemically aged wine. *A reputation prematurely forced is worse than none.*

**C. B. Cottrell & Sons Co.**

297 Dearborn Street, CHICAGO.

6-8

41 Park Row, NEW YORK.

High Speed.  
Fine Work.



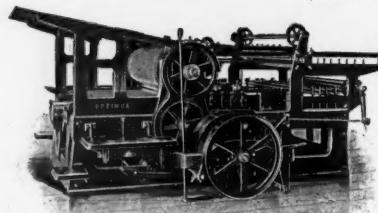
Best —  
Two-Revolution  
Press ever built.

No press capable of turning out the finest grade of job printing can be run at the speed of the Optimus. The Optimus has the **only satisfactory** delivery—**printed side up**—and will deliver any kind of paper, including tissue.

+++  
We Guarantee the finest delivery, the fastest two-revolution of its size, and a thoroughly first-class press in every way.

Babcock Printing Press Mfg. Co.

BUILDERS OF THE  
OPTIMUS Two-Revolution,  
DISPATCH Single Revolution,  
STANDARD Drum Cylinder,  
REGULAR, COUNTRY  
and other Cylinder Presses.



NEW  
COLUMBIAN  
OPTIMUS.

The bed is driven by a ball and socket joint, the simplest, most durable and perfect mechanism yet produced for this purpose. The back-up motion is also an important feature of the new Columbian Optimus. Its principal competitors do not have it.

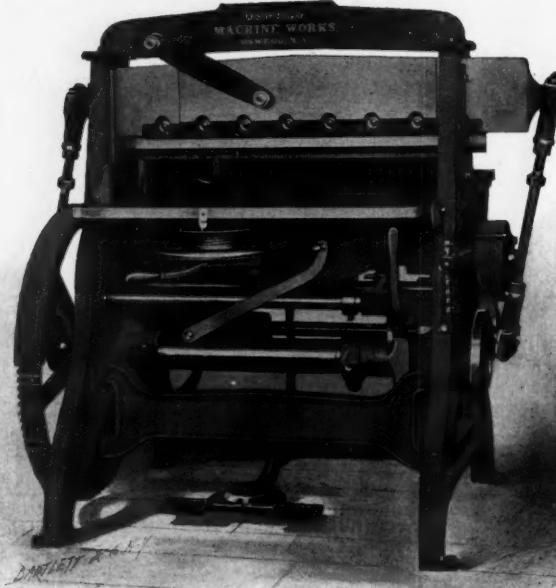
+++  
Apply for catalogue, prices and full description to

NEW LONDON, - - - CONN.  
C. A. COLLARD, Mgr. New York Office, 9-10 Tribune Bldg.

BARNHART BROS. & SPINDLER,  
183 to 187 Monroe St., CHICAGO, ILL.

GENERAL WESTERN AGENTS.  
For sale by Minnesota Type Foundry Co., St. Paul, Minn.  
Great Western Type Foundry, Kansas City, Mo.  
St. Louis Printers Supply Co., St. Louis, Mo.  
Great Western Type Foundry, Omaha, Neb.

## OSWEGO MACHINE WORKS, Oswego, N.Y.



329 Dearborn Street,  
Chicago, Ill.

J. M. IVES, Western Agent.

## AUTOMATIC CLAMP

BROWN & CARVER CUTTERS are fast, accurate, easily operated labor savers. Equipped with electric motor, they are most economical in floor space.....

Card showing motor attachment sent on request.

### SELLING AGENTS:

VAN ALLENS & BOUGHTON, - - - 17 to 23 Rose Street, New York.  
C. R. CARVER, - - - 25 North Seventh Street, Philadelphia, Pa.  
KENNEDY & MASON, - - 414 East Pearl Street, Cincinnati, Ohio.

MILLER & RICHARD, - - - 7 Jordan Street, Toronto, Can.  
AMERICAN TYPE FOUNDERS' CO., 405 Sansome St., San Francisco.  
THE WILL R. KNOX MACH'Y CO., 207 N. Second St., St. Louis, Mo.



DRY GOODS CHRONICLE

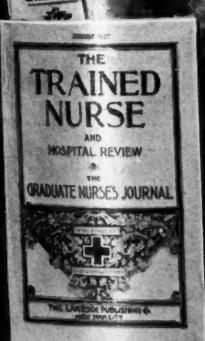


NOVELTIES



SEPT. 1897

NAVY



THURSDAY

GEN-SEN

ALCOHOL

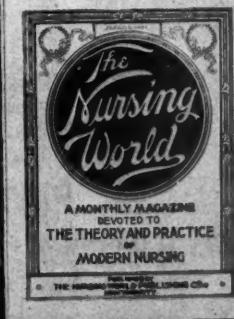
PACKER'S

Tar Soap

COLUMBIAN SPIRITS



September.



A MONTHLY MAGAZINE  
DEVOTED TO  
THE THEORY AND PRACTICE  
OF  
MODERN NURSING



AUGUST 1896



THE AMERICAN  
GYNAECOLOGICAL  
AND  
OBSTETRICAL JOURNAL

EDDY



THE AMATEUR ATHLETE

Short Stories



FRUITMAN'S GUIDE



ART

In The Classroom The Workshop  
and The Home

HARLEM  
+ LIFE +



No. 252. TEN LINE PERUVIAN.

# RIPE

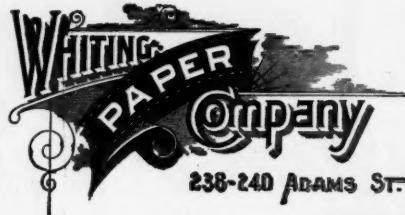
MEBER WELLS.

Manufacturer of **WOOD TYPE...**

Liberal Discounts.

Successor to  
VANDERBURGH, WELLS & CO.

155 William Street, NEW YORK.



238-240 ADAMS ST.

We Manufacture  
Ladders,  
Superfines,  
Fines,  
Bonds,  
Linens,  
Colored Flats,  
Bristols,  
Ruled Stock,  
Wedding Stock  
etc., etc.

CHICAGO.

HEADQUARTERS FOR . . .

LOFT-DRIED FLAT WRITINGS, EMBOSSED  
BOARDS, FANCY PAPERS, RULED HEADINGS,  
ENVELOPES, WEDDING STOCK, Etc.

All of the above stock manufactured by our own mills. Capacity 80 tons daily.  
Sample Book of our complete line of Flats and Ruled Headings, with quotations  
sent on application. Small as well as large mail orders solicited.

## BRONSON'S BARGAIN LIST OF PRINTERS' MACHINERY . . . NOW IN WAREHOUSE.

All our Secondhand Machinery is thoroughly and carefully rebuilt and guaranteed.

### SECONDHAND PRESSES.

March 1, 1898.

#### TWO REVOLUTION.

129-42x60 Two-Revolution Cottrell & Babcock, 4 rollers, air springs, rear delivery, table distribution, steam and overhead fixtures.  
150-41x60 Two-Revolution Campbell, 4 rollers, table distribution, front delivery, steam and overhead fixtures.

#### THREE REVOLUTION.

203-40x54 Three-Revolution Taylor, air springs, steam and overhead fixtures.  
(Press suitable for newspaper work.)

#### STOP CYLINDERS.

164-33½x48 Potter Stop Cylinder, 6 rollers, rear delivery, steam and overhead fixtures.  
177-34x48 Hoe Stop Cylinder, 4 rollers, rear delivery, steam and overhead fixtures.

#### DOUBLE CYLINDER.

204-37x57 Hoe Double Cylinder, wire springs, steam and overhead fixtures.

#### DRUM CYLINDERS.

174-49½x50 Wharfedale Cylinder, 4 rollers, gear motion, front delivery, table distribution, steam and overhead fixtures.  
183-39x53 Campbell Oscillator, job and book, 4 rollers, front delivery, table distribution, steam and overhead fixtures.

156-24x28 Hoe Pony Drum Cylinder, wire springs, tape delivery, 2 rollers, steam and overhead fixtures.  
131-24x29 Hoe Pony Drum Cylinder, tape delivery, wire springs, rack and screw distribution, steam and overhead fixtures.  
130-17x22 Potter Drum Cylinder, wire springs, tapeless delivery, steam and overhead fixtures.  
127-17x21 Cincinnati Pony Drum Cylinder, wire springs, tape delivery, rack and screw distribution, steam and overhead fixtures.

#### JOB PRESSES.

193-13x19 New Style Gordon, throw-off, side steam fixtures.  
192-8x12 New Style Gordon, throw-off.  
189-8x12 Old Style Gordon, throw-off, side steam fixtures.  
191-5x8 Pearl, throw-off.  
205-11x17 New Style Gordon, throw-off, long fountain, steam fixtures.

#### FOLDERS.

109-Seven-column Quarto Kendall Folding Machine, with paster and trimmer.  
134-Brown Combination Folder, 2, 3 and 4 fold, paster and trimmer, and  
insert or cover attachment. Will take seven-column quarto.  
186-Seven-column Quarto Stonemetz, paster and trimmer.

**REMEMBER THIS:** That all of our machines are thoroughly overhauled by competent workmen, and are guaranteed to be as represented. That our list includes **BARGAINS** that cannot be obtained elsewhere. That the wave of prosperity is coming our way, and that now is the time to increase facilities for doing good work. Should you be in need of anything not listed here, write us, for our stock is constantly changing and increasing. We are doing business for your benefit as well as our own. Favor us and get fair, honest and money-saving treatment. Our storeroom is ample for the display of machinery.

Telephone, Main 3726.

BRONSON Printers' Machinery and Warehouse Co.

H. BRONSON,  
Prest. and Gen. Mgr.

48 and 50 North Clinton Street, CHICAGO, ILL.

### Stolen Goods for Sale.

"BRAINS" steals the best advertising ideas used by everybody everywhere every week. It is a weekly mirror of what is going on in the advertising world.

**Good for Printers** because it photographs the latest quirks in advertising composition and tells what the most enterprising printers do to get more business.

**You Newspaper Publisher,** send a copy of your paper to our "Dept. M" and see if we can't suggest a way for you to get more advertising.

**Ask for free sample copy**—ask right now—we want you to see it. It is not beautiful; it is practical. It costs \$4 a year. Special rates for clubs of five or more.

**BRAINS PUBLISHING CO.**  
141 to 155 E. Twenty-fifth St., NEW YORK.

Paid advertisements in BRAINS are no good unless you want to reach printers, publishers and the mercantile classes. If you do, send for a classified list of our subscribers. Advertising rates are published every week in BRAINS.

### FRANKLIN TYPEWRITER No. 5.



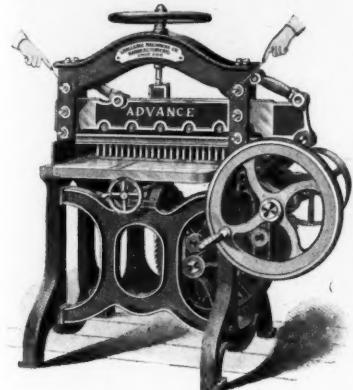
\$75

\$75

SEND for beautifully illus-  
trated 20-page catalogue  
containing full details.TOWER, DAWSON & CO.  
306-308 Broadway, NEW YORK.

*Highest Efficiency for Least Money!*

# ADVANCE Cutters



Built by skilled workmen, with special machinery, which enables the manufacturers to produce

**A High-Class  
Cutter at a  
Moderate Price.**

Gibs and setscrews to take up wear of knife-bar. Every desired convenience.

6 Sizes: { 16 and 19 inch (Pony).  
{ 22½, 25, 30 and 33 inch.

POWER — 30 and 33 inch.



For Sale by Type Founders and Dealers only...

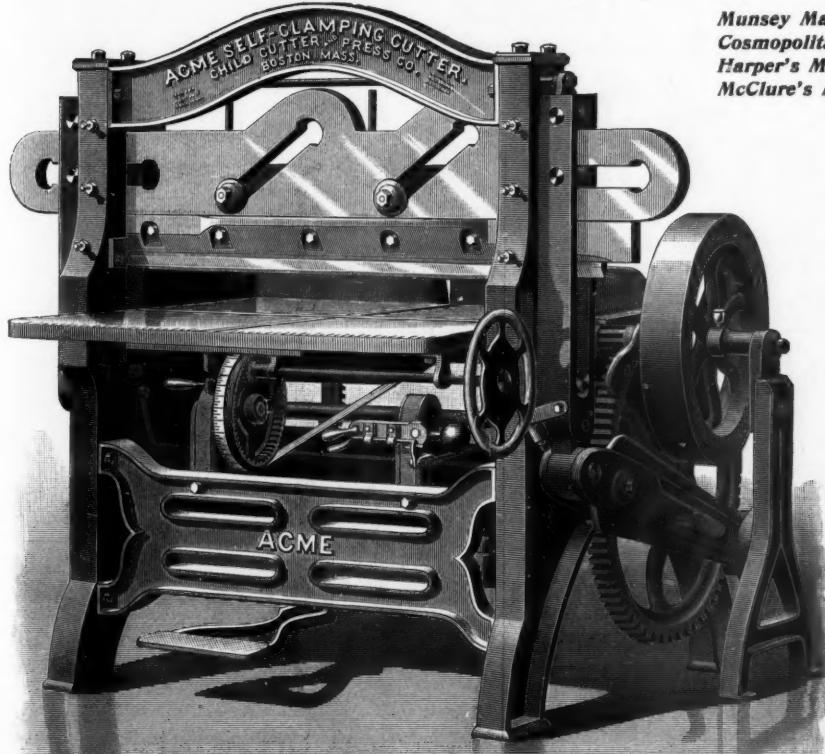
TO WHOM WRITE FOR CIRCULARS AND NET CASH PRICES.

— CHALLENGE MACHINERY CO.

FREE Illustrated Circular, showing detail of construction, sent on application.

SOLE MANUFACTURERS, CHICAGO.

## Who use the "ACME" Self-Clamping Cutter?



*Munsey Magazine Co. (2)  
Cosmopolitan Magazine Co. (2)  
Harper's Magazine Co.  
McClure's Magazine Co.*

*Youths' Companion Co. (5)  
The H. O. Shepard Co.  
D. C. Cook Publishing Co.  
The Werner Co.  
Boston Mailing Co.  
and 1,000 others, printers,  
bookbinders, box makers, corset  
manufacturers, paper mills, etc.*

• • •

## Why?

Because they save labor and money, and give perfect satisfaction. Send for catalogue and references to

**The Child Acme Cutter  
and Press Co.**

33-35-37 Kemble St., Roxbury,  
BOSTON, MASS., U. S. A.

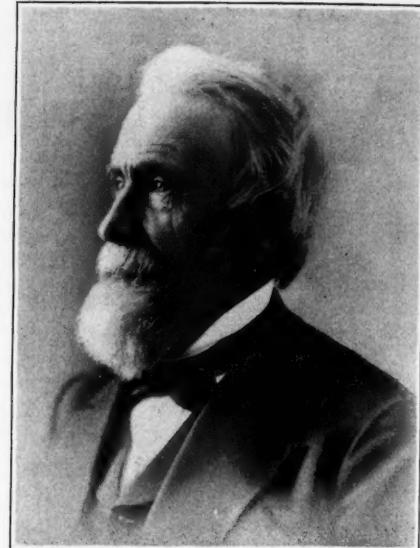
**E. C. FULLER & CO., Agents,**

28 Reade Street, NEW YORK.  
279 Dearborn Street, CHICAGO.

THE AUTOMATIC SELF-CLAMP, ALSO COMBINED SELF, HAND AND FOOT CLAMPING "ACME" CUTTER.

**COES'**  
**"Micro-Ground"**  
**KNIVES.....**

Established 1830.



*Saving Coes*

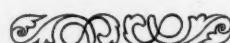
**SAVE** GRINDING BILLS  
 TIME  
 TEMPER

---

Total, \$ \$

**DO YOU RECOGNIZE THE WHY?**

Write for our Library.



SPECIAL  
 ATTENTION,  
 SPECIAL  
 SERVICE,  
 SPECIAL

SOUVENIR—if you mention this "ad."

**L. COES & CO.**

**Worcester, Mass.**

# George E. Sanborn

347 and 349 Dearborn Street  
CHICAGO

WESTERN AGENT FOR

## The STANDARD MACHINERY CO.

Successors to GEORGE H. SANBORN & SONS

MANUFACTURERS OF

*Paper Cutting Machines*  
*and Machinery for*  
*Bookbinders and Printers*

F. L. MONTAGUE, Eastern Agent, 30 Reade St., New York.

ALSO

Western Agent for F. L. MONTAGUE & CO., New York

MANUFACTURERS AND DEALERS IN

*Elliott Thread Stitching and Tying Machine*  
*Wire Stitching Machines and Wire*  
*Paper Folding Machines*  
*Paging and Numbering Machines*  
*Ruling Machines, Signature Presses*  
*Paper Box Machinery, Etc.*

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LONG DISTANCE TELEPHONE, "HARRISON 541."



# New Circular Folder

MADE BY  
BROWN FOLDING MACHINE CO.  
ERIE, PA.

## GEO. E. LLOYD & CO.

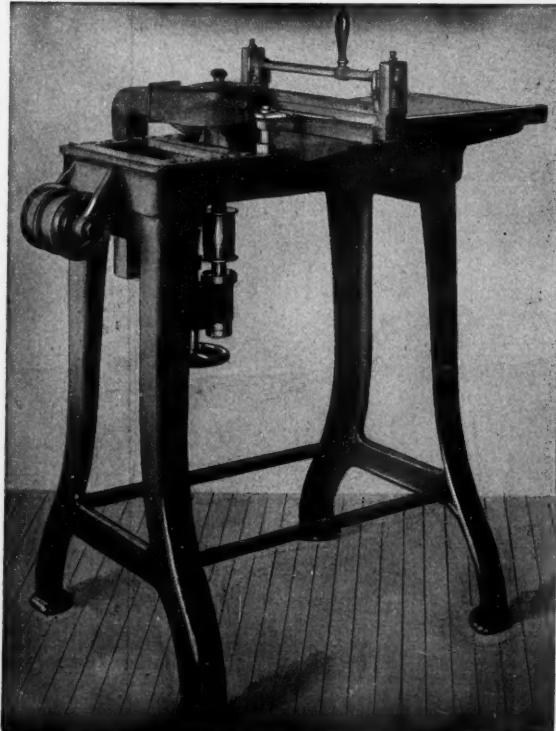
202-204 S. CLINTON ST.  
CHICAGO.

**L**N presenting this Rabbeting Machine to the trade, we feel confident we have met a long-felt want with universal satisfaction. This machine is now used by nearly all the half-tone engravers of the United States. We have lately added the Improved Clamp, which clamps the entire plate at one operation.

### THE FOLLOWING FIRMS USE THE MACHINE:

Franklin Eng. Co., . . .	Chicago, Ill.	Courier-Journal, . . .	Louisville, Ky.
Geo. H. Benedict & Co., . . .	"	Indianapolis Elec. Co., Ind'p'lis, Ind.	
Behring Eng. Co., . . .	"	Boardman Eng. Co., Milwaukee, Wis.	
Garden City Eng. Co., . . .	"	Clark Eng. Co., . . .	"
Racine & Brownell, . . .	"	Om. Pausch, . . .	Saginaw, Mich.
Colorotype Company, . . .	New York.	D. C. Cook Pub. Co., . . .	Elgin, Ill.
Woodward & Tiernan, St. Louis, Mo.		Star Eng. Co., . . .	Des Moines, Iowa.
Chas. A. Drach & Co., . . .	"	Los Angeles Photo-Eng. Co., . . .	Los Angeles, Cal.
Toronto Eng. Co., . . .	Toronto, Can.	Joe E. Cook, . . .	Atlanta, Ga.
Toronto Litho. Co., . . .	"	San Francisco Bulletin, . . .	San Francisco, Cal.
Terry Eng. Co., . . .	Columbus, Ohio.	Felts Eng. Co., . . .	Denver, Colo.
Chas. H. Harper, . . .	"	Valley City Eng. Co., . . .	Grand Rapids, Mich.
S. R. Mason, . . .	Cleveland, Ohio.	D. C. Hawes, . . .	Salt Lake City, Utah.
Brown-Bierce Co., . . .	Dayton, Ohio.	Heard Respose Co., . . .	Chattanooga, Tenn.
Gage & Sons, . . .	Battle Creek, Mich.	Queen City Elect. Foundry, . . .	Cincinnati, Ohio.
Review & Herald, . . .	"	Omaha Eng. Co., . . .	Omaha, Neb.
West Pub. Co., . . .	St. Paul, Minn.	Cramer Eng. Co., . . .	Milwaukee, Wis.
Bramblett & Beygel, . . .	"		
Pioneer Press, . . .	"		
Ohio Eng. Co., . . .	Springfield, Ohio.		

WRITE FOR CATALOGUE OF NEW MACHINERY.



NEW STYLE BEVELING AND RABBETING MACHINE.

For Beveling Copper and Zinc Plates.

SIZES . . . . . 15 x 15 . . . . . 24 x 24

# DEXTER FOLDER COMPANY

HIGHEST GRADE

## PAPER FOLDING AND FEEDING MACHINERY,

97 Reade Street, NEW YORK.

315 Dearborn Street, CHICAGO.

Factory—Pearl River, N. Y.

The New

Models  
of  
1898

**“REM-SHO”**

No. 2  
AND  
No. 3



Typewriter

**REMINGTON-SHOLES COMPANY,**

Main Office and Factory—129 Rees Street,  
Chicago Salesroom—Room 12, 53 Dearborn St.,

CHICAGO, ILL.

— AGENTS WANTED —

# Best Built Printing Press

IS



These are its Jewels:

**Crank Movement**—Doing away with all cam gears, springs, centers. Running without jolt or jar.

**Bed Motion**—Giving ease of motion, firmness, long life, simplicity.

**Insures** better distribution, better impression, better register; and, therefore, better work.

**Economy**—No breakage, no repairs.

**Pyramid Distribution, Brake, Back-up Motion and Four Tracks.**

Perfectors....Two-Revolution....Two-Color. Smallest, 26 x 35. Largest, 48 x 69.

FULL TOOTH REGISTER RACK, entire stroke of bed insuring  
absolute register at any speed.

 WE ASK YOU TO INVESTIGATE THE HUBER. 

## VAN ALLENS & BOUGHTON

59 Ann St., 17 to 23 Rose St.

Western Office: 300 Fisher Bldg., 277 Dearborn St., CHICAGO.  
H. W. THORNTON, Manager.

NEW YORK.

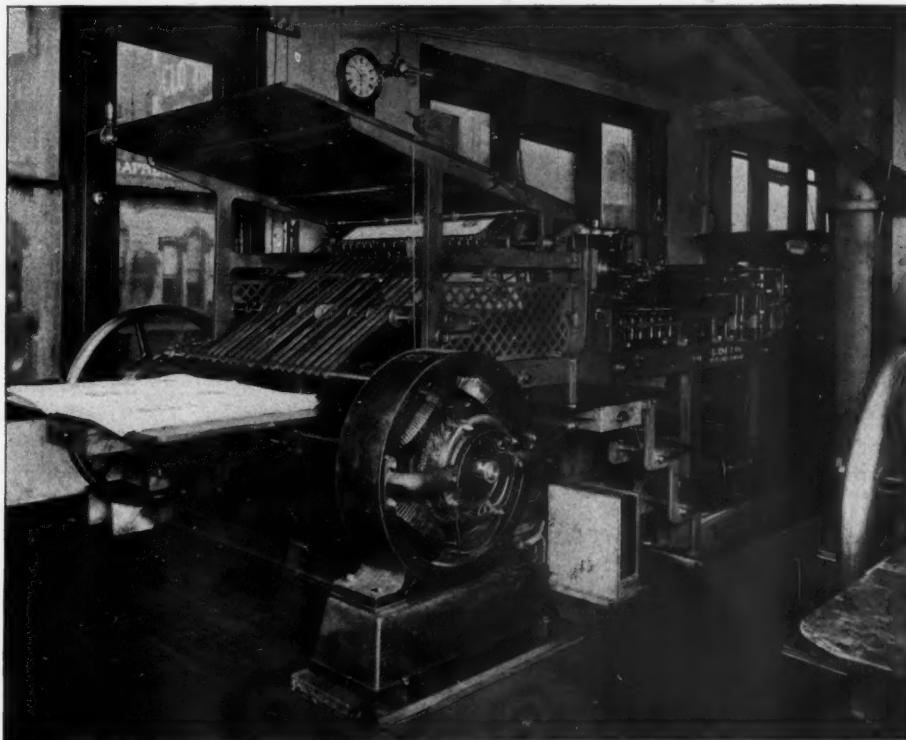
# Think of Your Presses

EQUIPPED AS IS THIS ONE.

*STARTED, STOPPED AND RUN AT ANY SPEED by the movement of a Lever.*

*REVERSED in direction of Rotation by a Pressure of the Foot.*

*UNDER THE ABSOLUTE CONTROL of the Operator at all times.*



**TAKE A WALK** through your establishment and consider what it might be **without Belts, Gears, Grease, Dirt and Noise.**

**INCREASE YOUR CAPACITY** to an astonishing extent with your present **old Engines, Boilers** and **operating expenses.**

**SAVE EXPENSE OF OPERATION** to a remarkable degree by adopting the **Thresher Direct Connected Motor.**

**AUTHENTIC TESTS** have shown the **Thresher Motor** to be unapproached in **Efficiency, Reliability, Correctness of Design and Ease of Control.**

**THE U. S. GOVERNMENT** selected Thresher Generators for the finest post-office building in the world, at Washington, D. C., because of their superior points of excellence.

Write to us for information.

**Thresher Electric Company,**

**DAYTON, OHIO, U. S. A.**

# EXPERIENCE TEACHES

That to be a successful Printer or Bookbinder UP-TO-DATE MACHINERY must be used.....

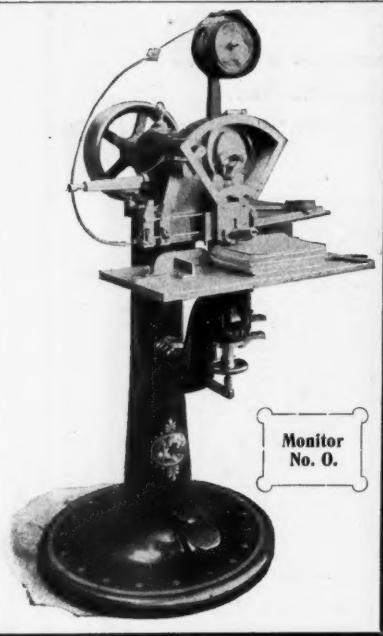
Profits are made by the use of machinery.....

Why not have Quick Operating Machinery and make Quick Profits?

## Latham's Specialties

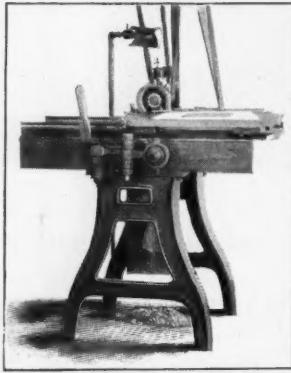
ARE ALL  
EASY-RUNNING  
AND QUICK  
MONEY-MAKERS.

Your interest is our interest.  
May we send you details?  
Let us know your wants.



**LATHAM MACHINERY CO.**  
197-201 S. Canal Street, CHICAGO.

## Plate-Makers Need It!



Bevels  
and  
Saws  
at the  
same  
time.

THE "NEW MODEL" BEVELER.

**Mathematical Accuracy.** Squares and trims plates with perfect results. A system of gauges gives absolutely true edges and a square plate.

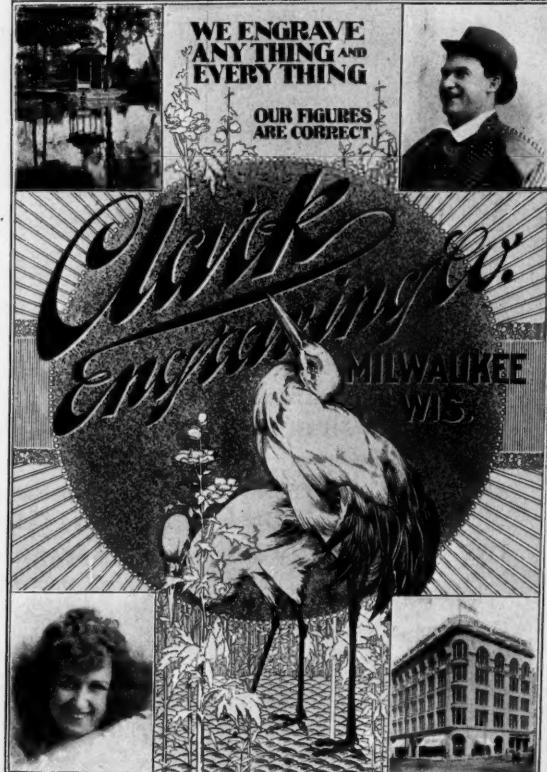
For **Color Plates**, which require extraordinary care in handling, this is the only machine giving exactness of register.

**Two Operations in One**, beveling and sawing simultaneously, advantages obvious. Any width of margin of waste can be sawed off, and any size plate can be handled.

**Square or Beveled Edge at option** and without stopping machine. Angle of bevel not disturbed by sharpening of knives.

**Invented by C. M. Smith**, for twenty years a practical electrotyper and stereotyper.

No other machine begins to give these results. No electrotyping or stereotyping establishment complete without one. Address,



**ELGIN MANUFACTURING CO.**  
... ELGIN, ILL.

**Diplomas**

LITHOGRAPHING  
IN ALL ITS BRANCHES  
FOR THE TRADE.

GOES LITHOGRAPHING CO.  
160-174 ADAMS ST.  
CHICAGO.

FOR  
PUBLIC & HIGH SCHOOLS,  
LAW, MEDICAL, BUSINESS,  
TRAINING SCHOOLS & COLLEGES  
ALL LITHOGRAPHED,  
LITHOGRAPHED & PRINTED  
AND  
LITHOGRAPHED WITH BLANK SPACES  
FOR PRINTING.  
DESCRIPTIVE PRICE LISTS  
TO THE  
TRADE.

**PAPER CUTTING MACHINE.**  
Speciality since 1855.  
MACHINERY FOR THE WHOLE  
PAPER INDUSTRY.  
Over 800 Hands.  
YEARLY PRODUCTION:  
3,700 MACHINES.

No.	Length of Cut.	Price for Hand Power	Price for Steam Power	Selfclamp	Cut Indicator	Rapid movement of back Gauge.
cm. inches	Mark £ s. d.	Mark £ s. d.	Mark £ s. d.	Mark £ s. d.	Mark £ s. d.	Mark £ s. d.
A B	50 19	425	21 5	550	27 10	150 0 0 0
A Bu	55 21	485	24 5	610	30 10	160 0 0 0
A C	60 23	575	28 15	700	35 0	175 0 0 0
A Cu	65 25	650	32 10	775	38 15	185 0 0 0
A D	71 28	740	37 0	865	43 5	200 0 0 0
A Da	76 30	825	41 5	950	47 10	220 0 0 0
A E	83 32	950	47 10	1,075	53 15	240 0 0 0
A Fa	91 35	1,050	52 10	1,175	58 15	250 0 0 0
A F	95 37	1,150	57 10	1,275	63 15	260 0 0 0
A Fa	100 39	1,250	62 10	1,375	68 15	280 0 0 0
A G	108 42	1,400	70 0	1,525	76 5	315 0 0 0
A Ga	113 44	1,500	75 0	1,625	81 5	325 0 0 0
A H	120 47	1,600	80 0	1,725	86 5	340 0 0 0
A I	140 55	1,950	97 10	2,075	103 5	365 0 0 0
A I	160 63	2,250	113 15	2,375	120 0	390 0 0 0
A Z	210 82	—	—	4,900	500 25 0	200 10 0

Prices are understood for delivery at my works, — Leipzig — and include  
2 knives of best quality, 2 cutting sticks, spanner and oil can.  
Packing cases extra.

For quotation — delivery free domine — please apply direct to my sole agents —  
Messrs. KAMPE & CO., 76 High Holborn, LONDON W.C.

*Karl Krause, Leipzig  
Engineer.*

**THOMAS WILDE'S,**  
The Oldest Manufacturing Metal House in the United States.  
ESTABLISHED 1827.

**STEREOTYPE METAL**  
**LINOTYPE** " "  
**COMBINATION** " "  
**ELECTROTYPE** " "

This house made the metal for the Mergenthaler Linotype Machines when they were first introduced on the market, in the *New York Tribune*, and it was then pronounced a **perfect metal**.

NO. 246 WATER STREET,  
NEW YORK.

EXCLUSIVE AGENTS FOR

**AMERICAN  
ENAMEL  
BOOK**

(NON-COATED)

We also carry a complete line of  
**BOOK, NEWS,  
FLATS, LEDGERS,  
LINENS,  
BOND PAPERS,  
CARDBOARDS,  
DOCUMENT MANILAS,  
FLAT JUTE MANILA,  
TAGS, ENVELOPES,  
RULED GOODS.**

Send for our Catalogue.

**DWIGHT BROS. PAPER CO.**

61-63 Plymouth Place, .....CHICAGO.

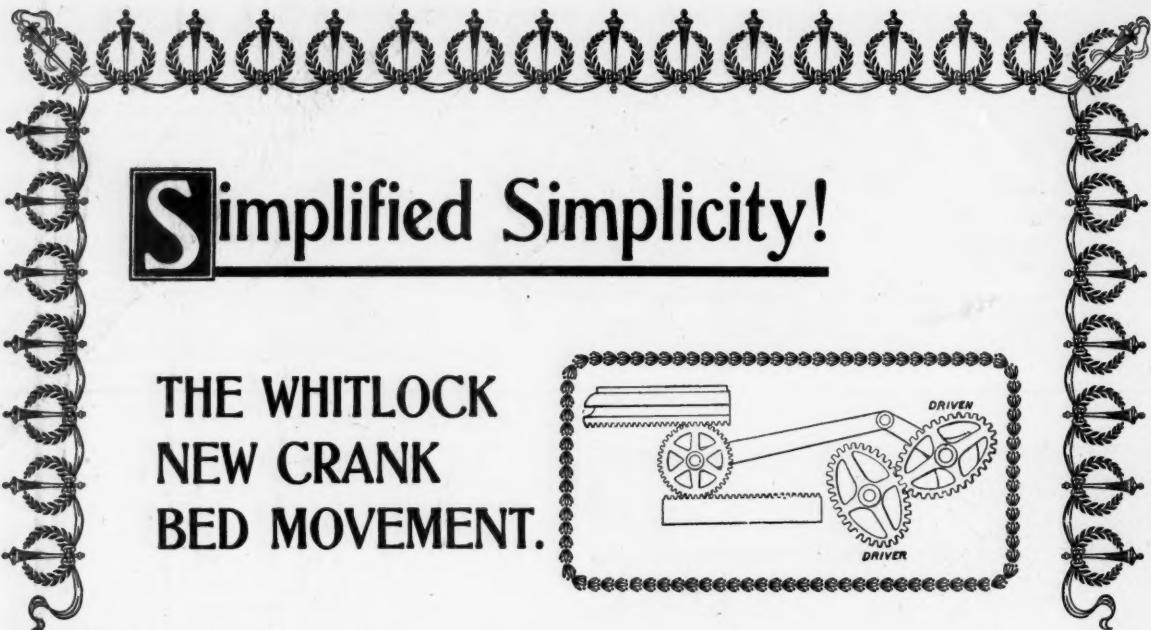
**PRINTED GOODS AND  
HOW TO SELL THEM.**

THE many printers who are also publishers, or who carry news and stationery as a side line, ought to have the best information on those branches of their business. The state of the market, the plans of the news companies, commissions on periodicals, the latest from newspaper row, the popular new books, and much other valuable matter appears regularly in

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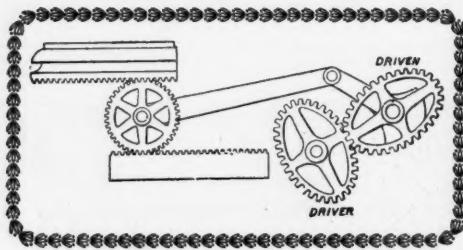
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**W**HE Driver's short axis (or flat side) operating against the long axis (or sharp end) of the Driven gear imparts the swift travel of the bed backward and forward. The Driver's long axis (or sharp end) operating against the short axis (or flat side) of the Driven gear imparts the smooth rounding over centers. The crank shaft is in center of bed, exactly as in all the high-class Stop Cylinders. The bed and cylinder move at the same surface speed throughout the stroke of the crank shaft—no slowing down. The bed movement as an entirety is absolutely noiseless.

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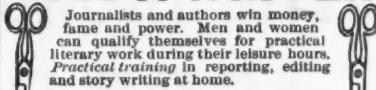
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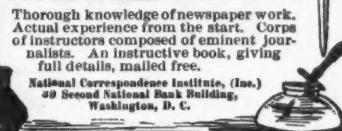
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This one is the best of the lot and will make any printer who uses it the most talked about advertiser in town.

Send for samples and exclusive territory. Full details sent on receipt of 2-cent stamp. Printers say it is the cheapest and most effective advertising they have ever done.

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THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF THOSE SEEKING MATERIALS, MACHINERY OR SPECIAL SERVICE FOR THE PRINTING, ILLUSTRATING AND BOOKBINDING INDUSTRIES.

Insertions in this Directory are charged \$7 per year for two lines; more than two lines, \$2 per additional line.  
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## ADDRESSING MACHINE.

**Addressograph Co.**, 171 S. Canal st., Chicago.  
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## ADVERTISEMENT COMPOSITION.

**Chicago Ad. Setting Co.**, 180 Monroe street, Chicago.

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**Wheatley, E. A.**, 341 Dearborn street, Chicago; 114 Fifth avenue, New York.

## ADVERTISING NOVELTIES FOR PRINTERS' USE.

**American Manufacturing Concern, The**, Jamestown, N. Y.

## ADVERTISING SPECIALTIES.

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## ARTISTS' MATERIALS AND DRAWING INSTRUMENTS.

**Frost & Adams Co.**, 37 Cornhill, Boston, Mass.

## BINDERS' MACHINERY.

**Blackhall Manufacturing Co.**, 12 Lock street, Buffalo, N. Y.

**Fuller, E. C., & Co.**, 28 Reade street, New York. Stitching and folding machines, etc.

**Hickok, W. O., Manufacturing Company**, Harrisburg, Pa. Ruling machine outfits, binders' outfits, and bicycles for our customers.

## BLANK BOOKS.

**Shaw, J. G., Blank Book Co.**, 261-267 Canal street, New York City.

## BOOKBINDERS' DIES.

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## BOOKBINDERS' SUPPLIES.

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**Ingalls & Co.**, Castleton, N. Y. Binders' boards, album boards, trunk boards, etc.

**Slade, Hipp & Meloy**, 71-73 W. Monroe street, Chicago. Also, paper-box makers' supplies.

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## BOXWOOD FOR ENGRAVERS.

**Grand Rapids Boxwood Co.**, Grand Rapids, Mich. Also mounting woods.

## BRASS TYPE FOUNDERS.

**American Type Founders' Co.** See list of branches under Type Founders.

**Eastern Brass Type Foundry**, 88 Walker street, New York City.

## BRONZE POWDERS.

**The Fuchs & Lang Mfg. Co.**, 29 Warren street, New York; 328 Dearborn street, Chicago.

## BRONZING MACHINES.

**The Fuchs & Lang Mfg. Co.**, 29 Warren street, New York; 328 Dearborn street, Chicago.

## CARDS AND CARDBOARD.

**Collins, A. M., Manufacturing Co.**, 527 Arch street, Philadelphia, Pa.

## CASE MAKING AND EMBOSING.

**Conkey, W. B., Co.**, 341-351 Dearborn street, factory 65-75 Plymouth place, Chicago.

## CHALK ENGRAVING PLATES.

**Hoke Engraving Plate Co.**, 304 North Third street, St. Louis, Mo.

## CHARCOAL FOR ENGRAVERS.

**New York Steel and Copper Plate Co.**, 171 Wallabout street, Brooklyn, N. Y.

## CLOTH COVERINGS.

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## COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

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**Bomgren Bros. & Co.**, 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

**Bright's "Old Reliable" St. Louis Electrotype Foundry**, 211 North Third street, St. Louis, Mo. Work in all branches.

**Campbell & Blum Co.**, 132 Longworth st., Cincinnati, O. Every description of electrotyping.

**Campbell, C. J., & Co.**, electrotypers, 12 St. Clair street, Toledo, Ohio.

**Drach, Chas. A., Electrotype Co.**, corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

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**Foot & Davies Co.**, 16 East Mitchell street, Atlanta, Ga.

**Harrison, A. W.**, 37 South Charles street, Baltimore, Md.

**Heybach-Bush Co.**, 437 W. Main st., Louisville, Ky. Also process engravers; get prices.

**Juergens Bros. Co.**, 148 to 154 Monroe street, Chicago. Also process engravers.

**Peters, C. J., & Son**, Boston, Mass. Stock cuts, embossing dies, embossing compound.

## ELECTROTYPIERS' AND STEREOTYPIERS' MACHINERY.

**Gibson Bros.**, 207 South Canal st., Chicago. Also printing press repairers.

**Lloyd, Geo. E., & Co.**, 202 South Canal street, Chicago.

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## EMBOSSING COMPOSITION.

**Whiteson's** Embossing Composition is the best. For sale everywhere. Accept no others.

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## EMBOSSING MACHINES.

**Blackhall Manufacturing Co.**, 12 Lock street, Buffalo, N. Y.

## EMERSON BINDERS.

**Barrett's Bindery**, 145 Monroe st., Chicago. Also the Library Binder, the Emerson Clip and File.

## ENGINES—GAS AND GASOLINE.

**Charter Gas Engine Co.**, Box 629, Sterling, Ill. Send for testimonials from 17 States and Territories in the printers' line; also catalogue.

**Chicago Water Motor and Fan Co.**, 175 Lake street.

**Frontier Iron Works**, 601 Atwater st., Detroit, Mich.; 2 to 100 horse-power; gasoline or gas.

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## ENGINES—STEAM.

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## THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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## INK MANUFACTURERS.

**Ault & Wiborg Co., The**, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

**Buffalo Printing Ink Works**, Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.

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**Crown Printing Ink and Color Works**, 316 Inter Ocean bldg., Chicago; telephone, Main 4305.

**Eclipse Printing Ink Co., Ltd.**, black and colored inks, Franklin, Pa.; New York; St. Louis.

**Golding & Co.**, Boston, New York, Philadelphia and Chicago. "Owl" brand fine blacks and colors.

**Morrill, Geo. H., & Co.**, 146 Congress st., Boston; 17 to 31 Vandewater st., New York; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

**New York Steel and Copper Plate Co.**, 171 Wallabout street, Brooklyn, N. Y. Specialties: Ink for copper and steel plate printers; stamping, etching and proof ink.

**Queen City Printing Ink Co., The**, Cincinnati and Chicago.

**Robinson, C. E., & Bro.** (Gray's Ferry Printing Ink Works). Manufacturers of printing inks, 196-198 South Clark street, Chicago.

**Star Printing Ink Works**, Carter & Barnard 116 Monroe street, Chicago.

**Thalmann Printing Ink Co.**, St. Louis, Chicago, Kansas City. Mfrs. job, book and colored inks.

**The Fuchs & Lang Mfg. Co.**, 29 Warren street, New York; 328 Dearborn street, Chicago.

**The Ullmann & Philpott Mfg. Co.** Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

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**Blackhall Manufacturing Co.**, 12 Lock street, Buffalo, N. Y.

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**Stillman-Randall Machine Co.**, Westerly, R. I. Economic paper cutters.

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**Porter & Co.**, successors to Vercamp, Porter & Co., 298 Dearborn st., Chicago. Out-of-town orders a specialty.

## LINOTYPE METAL.

**Blatchford, E. W., & Co.**, 54 Clinton street, Chicago.

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**Henderson Lithographing Co.**, 418-422 Sycamore st., Cincinnati, Ohio. Lithographing in all its branches.

**Honerkamp, J. C.**, art lithographing, engraving and printing, 221 Thirteenth st., Brooklyn, N. Y.

## LITHOGRAPHERS' SUPPLIES.

**The Fuchs & Lang Mfg. Co.**, 29 Warren street, New York; 328 Dearborn street, Chicago.

## LITHOGRAPH PAPER.

**Champion Coated Paper Co.**, Hamilton, Ohio.

## LITHOGRAPHIC ENGRAVERS TO THE TRADE.

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**Adams**' brushes outlast all others. J. J. Adams & Co., 130 Greenpoint avenue, Brooklyn, N. Y.

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## MARBLING COLORS.

**Blackhall Manufacturing Co.**, 12 Lock street, Buffalo, N. Y.

## MODEL MAKERS AND MACHINISTS.

**Century Machine Co.**, 576 Broadway, New York City. Modern machinery and methods.

## MUSIC PRINTERS.

**Meredith Music Printing Co.**, 318 Dearborn street, Chicago. Electrotypes music plates.

## NEWSPAPER PERFECTING PRESSES AND SPECIAL ROTARY PRINTING MACHINERY.

**Goss Printing Press Co.**, cor. Sixteenth street and Ashland avenue, Chicago.

## NUMBERING MACHINES.

**Bates Machine Co.**, New York Life bldg., N. Y. New models; new prices; send for catalogue.

## PAPER-BOX MACHINERY.

**American Type Founders' Co.**, general selling agents for Gally Universal paper-box cutting and creasing presses.

**Knowlton & Beach**, 29-35 Elizabeth street, Rochester, N. Y.

## PAPER CUTTERS.

**American Type Founders' Co.** Cutters of all standard makes on sale at all branches.

**Atlantic Works, The**, East Boston, Massachusetts. The Dooley Paper Cutters.

**Wesel, F., Mfg. Co.**, 82 Fulton st., New York.

## PAPER-CUTTER KNIVES.

**Coes, Loring, & Co.**, Worcester, Mass. Makers of paper-cutter knives. Best temper, unequalled finish. Established 1830.

**Simonds, A. A., & Son**, Dayton, Ohio. Mfrs. of paper-cutter knives. Scientific tempering.

**Simonds Mfg. Co.**, Chicago, make keen-cutting paper-knives. Established 1832. Long experience. Most modern tempering. Appliances in every department up to date.

## PAPER DEALERS—GENERAL.

**Elliot, A. G., & Co.**, Philadelphia, Pa. Specialty, parchment and art vellum papers.

**McClellan Paper Co.**, 252-254 First avenue N., Minneapolis, Minn.

## PAPER DEALERS AND MAKERS.

**Bradner Smith & Co.**, 119 Monroe street, Chicago.

**Chicago Paper Co.**, 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.

**Empire Paper Co.**, 177 Monroe st., Chicago. Envelopes, writing, book, print & manila papers.

**Illinois Paper Co.**, 181 Monroe street, Chicago. Book, cover, document manila papers, etc.

**Mead Paper Co.**, Dayton, Ohio. Lithograph, book and colored papers.

## PAPER MANUFACTURERS.

**Champion Coated Paper Co.**, Hamilton, Ohio.

**Crane Bros.**, Westfield, Mass., makers of ledger and liner papers.

**Keith Paper Co.**, Turner Falls, Mass.

## PAPER MANUFACTURERS—LEDGER ONLY.

**Weston, Byron, Co.**, Dalton, Mass.

## PAPER—BLOTTING.

**Sabin-Robbins Paper Co.**, Middletown, Ohio. English cloth and other blottings.

## PAPER—COATED.

**Champion Coated Paper Co.**, Hamilton, Ohio.

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Do you buy Cover Papers? Do you want the lowest prices and the largest line in the U. S. to choose from? Try **Illinois Paper Co.**, Chicago.

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**Champion Coated Paper Co.**, Hamilton, Ohio.

## PAPER—PARCHMENT.

**Paterson Parchment Paper Co.**, Passaic, N. J.

## PAPER JOGGERS AND COUNTERS.

**Hart, R. A., & Co.**, Battle Creek, Mich. Write for circulars.

## PERFORATORS.

**Blackhall Manufacturing Co.**, 12 Lock street, Buffalo, N. Y.

**Rosback, F. P.**, 54 South Canal street, Chicago.

## PHOTO-ENGRAVERS.

**American Process Engraving Co., The**, 15-27 W. Sixth street, Cincinnati, Ohio.

**Babcock Engraving Co.**, Minneapolis, Minn., general engravers, electrotypes and embossers.

**Bomgren Bros. & Co.**, 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

**Case Engraving Co.**, 705 Mill street, Akron, Ohio.

**Clark Engraving Co.**, Broadway and Mason street, Milwaukee, Wis.

**Colorotype Co.**, 32 and 34 La Fayette place, New York.

**Electro-Tint Engraving Co.**, 723 Sansom street, Philadelphia.

**Franklin Engraving and Electrotyping Co.**, 341 Dearborn street, Chicago.

**Grand Rapids Engraving Co.**, Grand Rapids, Mich.

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